

THE EDMONTON BULLET

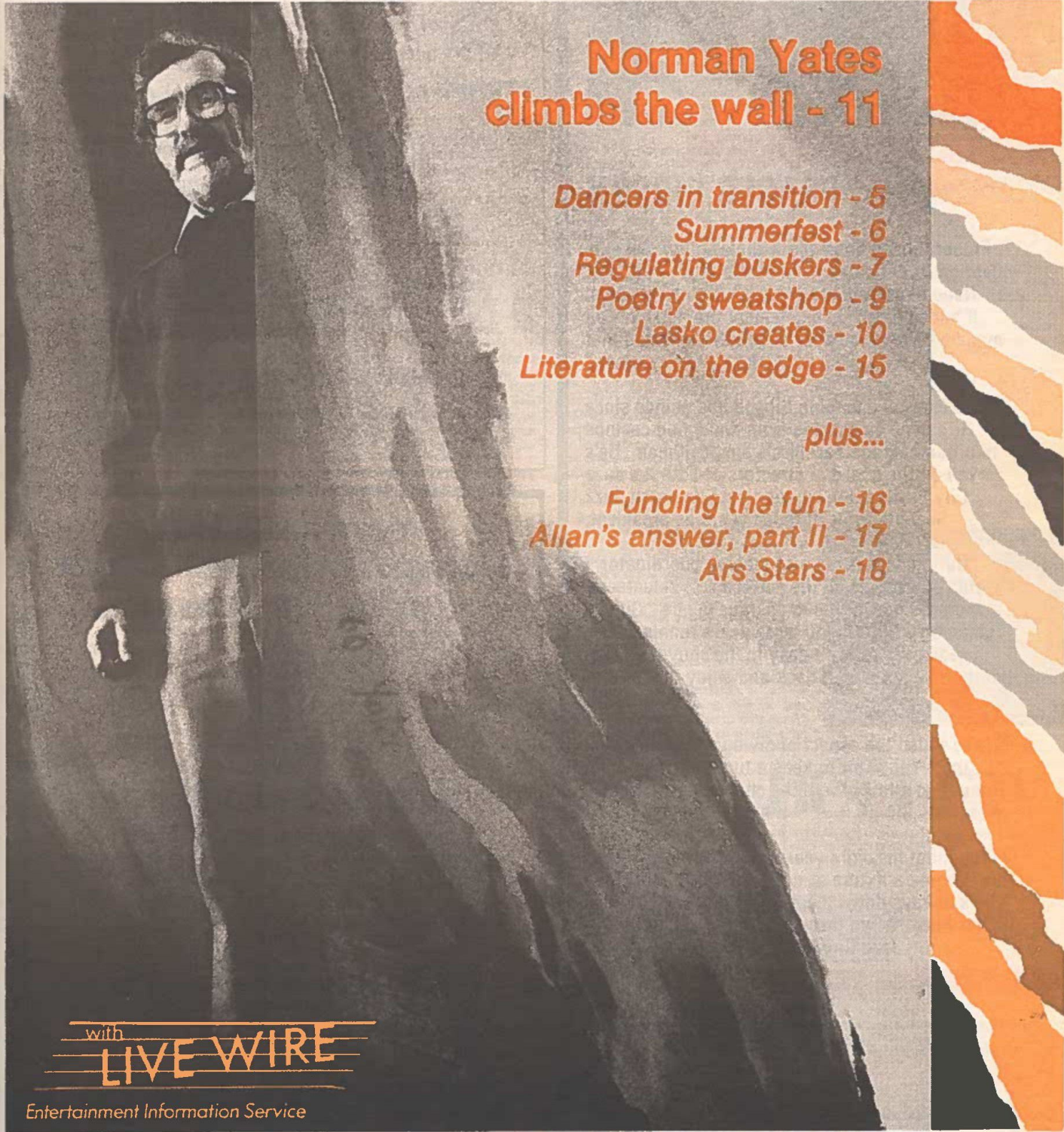
FREE

Ars & Entertainment

Volume 5/Number 4

July 1, 1987

Edmonton, Alberta



Norman Yates climbs the wall - 11

Dancers in transition - 5

Summerfest - 6

Regulating buskers - 7

Poetry sweatshop - 9

Lasko creates - 10

Literature on the edge - 15

plus...

Funding the fun - 16

Allan's answer, part II - 17

Ars Stars - 18

with

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Entertainment Information Service

ARTIST NORMAN YATES PHOTOGRAPHED BY SIMA KHORRAMI

In our centrefold: Provincial Museum's Storyteller



BEHIND THE SCENES

FRASER GIBSON

Fraser Gibson has been with Jazz City since its inception 8 years ago. "I volunteered the very first year. None of us had any experience with festivals.

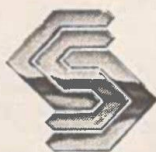
It added a certain excitement that hasn't been matched. We made a lot of good friendships that year."

Experience is one thing Gibson has gained since then. He's done everything from managing casinos to organizing the Yardbird's baseball team. He's served on the board of directors of both the Jazz City Festival Society and the Edmonton Jazz Society, three of those years as president.

"During Jazz City I was staging coordinator. I would coordinate all the performers, volunteers, and problems at the mainstage venue." Gibson volunteered for this job three years running. This year he's taking it easy in the souvenir sales booth. He wants to sit back and enjoy the festival for a change.

"There's also the aspect of giving someone else a chance. You want to keep a turnover to prevent burnout and allow others the chance to experience a high profile position."

Throughout his eight years as a volunteer Gibson has become a fixture at the Yardbird. "I'm the one who's always down there," he says. And because he has been "down there," The Yardbird Suite and Jazz City have gone nowhere but up.



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• SNAP SHOTS •

Remote control

IT'S ONLY ROCK 'n' roll but the CBC likes it. This summer, good ol' mothercorp will broadcast its only Rock 'n' Roll, a weekly music show. CBC calls the program 'the garage band of network television.'

Garage band implies something loose, non-predictable. John Brunton, the show's executive producer, says their mandate is to introduce a new band each week. "The desire on our part is to introduce a new band which hasn't been on TV before, especially one which can take advantage of television exposure."

Want to be on TV? The producers may be looking for you. They're enthusiastically combing the country for new sounds. They'd also like bands to get in touch with them — "Audio cassette or even raw video footage will do, as long as we can see what the band is all about," says Brunton. It helps if the band has toured.

For those of you who do your touring with the TV remote control, you can watch it's only Rock 'n' Roll Fridays at 8:00 p.m. "If you're into Elvis you're probably a potential viewer," says Brunton. "Although Friday evenings is a tough time to be on, hopefully the program will catch people before they go out. Friday is a night to relax and be entertained." In addition to live performances, the program will have interviews and rock-oriented comedy.

It's Only Rock 'n' Roll is produced for CBC by Insight Productions. Interested bands should send material to them at 489 King Street West 2nd floor, Toronto M5V 1L3; Attn: Kathy Kirkpatrick (416) 596-8118.

Screening room

THE MULTI-PURPOSE RUMPUS Room has various alter-egos. On occasion it becomes 'The Screening Room', a daring new film venue. In the past Bill Sorochoan (the Room's artistic director) has shown such offbeat fare as *The Conqueror Worm*, *Faster! Pussycat, Kill! Kill!* and a Film Noir series.

In July and August Sorochoan will unleash

the Distorted Film Festival. The festival will include such classics as *The Corpse Grinders* and *Homicidal*. The series will also feature a Popeye cartoon made during World War II — *You're A Sap, Mr. Jap. Red Nightmare* is the story of an American citizen who awakes to find himself in an American city taken over by communists ('This could happen to YOU').

Check Live Wire for details. by Matt Hays

Fenton resigns

THE EDMONTON ART Gallery is looking for a new director of operations. Terry Fenton, director since 1972, has resigned effective June 30, 1987.

Fenton's resignation will begin a period of re-organisation at the gallery. "Terry was here so long the whole organisation grew up around him," says Stacey Bertles, the gallery's publicity co-ordinator.

Since the start of Fenton's term, the funding environment for public galleries has changed drastically, and the gallery's new administration will reflect these changes. The Canada Council, for example, now funds only on an exhibition basis, and provincial support has shifted from Alberta Culture to the Alberta Art Foundation.

The gallery's Board of Directors will have to decide whether to hire a replacement who will act in a solely administrative capacity, or one who will also be a curator, as Fenton was. The gallery is currently short one curator.

Fenton was involved with such exhibitions as the Jack Bush Retrospective organized for the Art Gallery of Ontario in 1977, Dorothy Knowles Paintings 1964-1982 (1983), and Peter Hide in Canada. Under his directorship, the EAG increased its permanent collection by nearly 85% to nearly 2,300 works of art including contemporary, historical and photographic works.

Fenton's term was also marked by occasional controversy between himself and local artists who felt ignored by the EAG.

Mr. Fenton cites personal reasons for his resignation and intends to pursue his interest in writing, painting, and art consultation, remaining in Edmonton and assisting the gallery until a new director is found. Stacey Bertles says finding a new director will take at least several months.

Wearable art? What's that?

WEEELL, YOU'LL JUST have to go down to the Edmonton Art Gallery and see. It's certainly not fashion. The artists showing in the exhibit are just that — artists. "The big difference with this group of people is that they all came with specific ideas in mind," says exhibit curator Skye Morrison. "They're not making decorative clothing. 'Even the most conventional pieces are very much art. Most of it is wearable, but it's not really clothing.'"

The exhibit continues throughout July at the Edmonton Art Gallery. Curator Morrison was only here for the opening gala; presently she's preparing an exhibit in Boston and finishing a Ph.D. in folklore at Penn State. Says Works co-director Susan Fridman of Morrison's international reputation: "She's a hero." Her past work includes exhibits in Japan, China and the outdoor banners at Expo 86 in Vancouver.

Culture links at GMCC

WANT TO LEARN conversational Vietnamese? Study Native religions? Examine the links between culture and health care? A new office at Grant MacEwan Community College, the first of its kind in the country, can help.

The Office of Multicultural and Native Programming is "a way for the community to access the college's programs," says Dr. Roman Petryshyn, the office's executive director.

The new office will operate as a referral centre, linking those who need advice with those who can provide it. The office can accommodate a wide variety of requests — from information on volunteer management and business practises for heritage groups to techniques for tracing family roots. "Anyone who's interested in heritage culture can come to us," says Dr. Petryshyn.

The office was answering calls for help even before it opened. It has already organised a workshop on teaching ethnic dance for

Alberta Culture. It's the educational role that sets the new office apart from Alberta Culture — Cultural Heritage Branch. "What we do, and do very well, is adult education," says Petryshyn.

Two similar programs exist in Quebec and Ontario, but as far as Dr. Petryshyn has been able to discover, Grant MacEwan's is the first such program in Canada to be offered by a community college.

Multiculturalism and volunteerism have long been a part of Grant MacEwan's curriculum. The community college has 12 Native studies courses and well-established programs in volunteer management and arts administration.

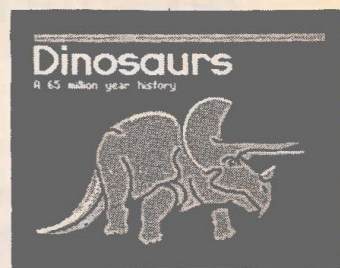
• LETTERS TO THE EDITOR •

Image problem

Dear Editor
I regularly read and enjoy *The Edmonton Bulletin*, and I appreciate the work that goes into producing it. However, I feel I must protest against the way my computer-generated image in the article 'Manipulating the image' (June, 1987) was reproduced. The image, which should have been reproduced as a half-tone, is of very poor quality compared to the original, to the detriment of Visual Communication Design's reputation. Thank you for your attention to this matter.

Karen Hodgson, BFA MVA
Director, Visual Communication Design.

(below is a half-tone reproduction of the image — Ed.)



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Starbase 12
124 STREET
Abacus Books
Artisans Unlimited
Ascendant Books
Grinder Restaurant
Hand Works Gallery
Happy Days Restaurant
Hello Deli
Kathleen Laverty Gallery
Marijyn Maquereau
Nellie's Tea Shoppe
Oliver Music
Roxie Theatre
Shinto Designs
Volume II Bookshops
Wolfe-Udell Gallery
WEST
Canadiana Gallery
Fine Line
Front Gallery
Grant MacEwan College
Great Canadian Novel Bks

Hap's Hungry House
Horizon Gallery
J. Arends Gallery
Petite Marché
Provincial Museum
Ritz Diner
Tumbleweed Books
Welcome Wagon (West)
West End Gallery
WEST CENTRAL
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Bumstead's
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Edmonton Opera
Edmonton Symphony
Munchies
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Cafe Select
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Citadel Theatre

City Hall
City Parks & Recreation
CKUA
Convention Centre Visitor's Bureau
Cucci's
Edmonton Art Gallery
Fantasia Records
Farmer's Market
Flashback
Freecloud
Goldrush Cafeteria
Granary Restaurant
Grant MacEwan Community College
Gyro's Deli
La Bodega Wine Bar
La Côte d'Azur
Marc Bistro
McLeod Building
Mongolian Food Experience
Monroe's in the City
National Film Board
Nexus Theatre
Paint Box
Phoenix Theatre
Pro Coro Studios
Reginald Smith Books
Russian Tea Room
Sheraton Hotel
Silver Choppicks
Small Change Theatre
Vi's for Lunch
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YMCA
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CKUA
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Theatre Network
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Welcome Wagon (North)
Welcome Wagon (South)
UNIVERSITY
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McMullen Gallery
Newport Fish & Chips
Ninth Street Cafe
Power Plant Grad Lounge
Ringhouse Gallery
SUB Building
SUB Theatre
SU Records (HUB Mall)
Top's Deli
Vi's
OLD STRATHCONA
Andante's Restaurant

Antiquarian Books
Aspen Books
Athabasca University
Auricle Records
Bagel Tree
Bjorne's Books
Chinook Theatre
Collector's Haven
Common Woman Books
Croissant Creations
Fireweed Gallery
Greenwoods Books
Highlevel Natural Food Co-op
Hub Cigar
Kluane Mountaineering
La Guitar Classique
Media Club
Muses
Old Strathcona Coffee Factory
Old Strathcona Model & Toy Museum
Paint Spot
Princess Theatre
Shinto
South Side Sound
Sportin' Post
Stage Polaris
Uncle Albert's Pancake House
Walden Theatre
Yardbird Suite
Yuan's
Zoryana's Resale

THE EDMONTON BULLET

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THE LIFERS

The Bullet has a small and select group of companions for life. "Whose life?" some wag asked when we started up in 1983, not expecting the publication to live forever.

Well, nearly five years later and we're still here - thanks in part to confidence of the kind shown by our life subscribers.

We'd like you to know who they are -

* Summerfest	* Olenka Melnyk
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• SNAP SHOTS •

Latin festival

LASER, THE LATINOAMERICAN Public Services & Self-Help Society of Alberta, is organizing the Second Latinoamerican Cultural & Musical Competition from November 16-21.

The competition will be divided in two sections: composition, for composers of unpublished work; and interpretation, for performers of works already published. Both sections will recognise vocalists and instrumentalists.

Entries for the competition will be accepted until August 31, and should include lyrics and a cassette recording of the entry. Prizes will include a trip to Las Vegas and the opportunity to record the winning song. Info: 429-1822.

Volunteering folks

THE EDMONTON FOLK FESTIVAL has the most volunteers in town. About 600 of 'em! Volunteers run the kitchen, security, the grounds, the airport shuttles and hotel hospitality, the box office, the first aid tent ... Sounds like they run the show.

"We have 29 crews," explains festival organiser Kate Carey, "each with its own coordinator." A volunteer works for one-third of the festival. For their effort each is rewarded with a crew T-shirt, meals and admission. Volunteers also get into all kinds of elite things like performers' parties.

Sounds like fun, doesn't it? But it's not

easy to get on a crew. "Some of our volunteers have been here all eight years," says Kate. New applicants go on a waiting list. First they call last year's alumni, then they tackle the waiting list. But don't give up hope. "We add volunteers right up to the last minute." Kate sounds incredibly calm about the whole thing.

Got to hand it to Kate. Somebody hand her an aspirin.

Ducks worth bucks

YOU WON'T FIND THESE DUCKS floating on a slough during hunting season. The really good ones are worth about \$650 and some fetch up to \$5,000. But they aren't real ducks — they're decoys, intricately carved and amazingly lifelike.

From July 1 to 5, the John Janzen Nature Centre will host an exhibition of these wood carvings. They are work of the Edmonton Decoy Carving Association.

"A good carver is really an artist," says the association's Henry Ender. Each bird is carefully carved and painted to the point where the individual feathers stand out. Some carvings are stylized, and exploit the natural grain of the wood. The exhibition will include mostly carvings of ducks and geese.

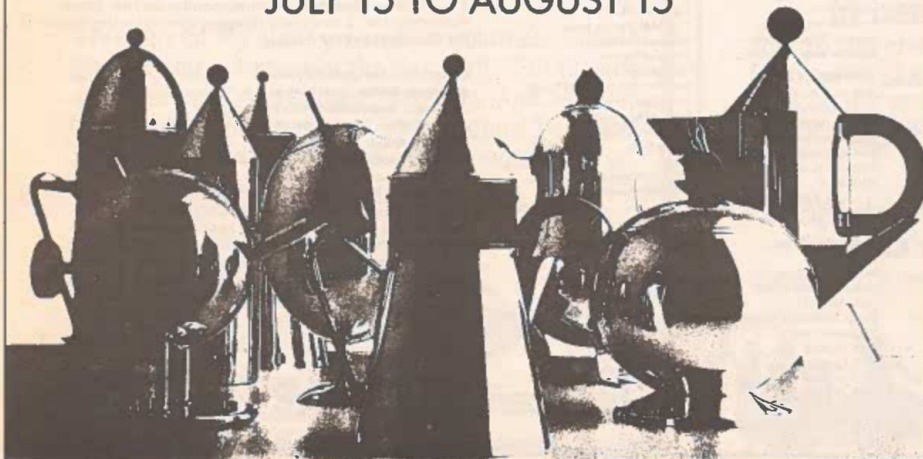
"These aren't shooting decoys as much as decorative pieces," says Ender. If you're going to shoot over them they don't have to be so perfect."

Ender says carving decoys is also good conservation. "When you can carve it you're not killing any wildlife," he explains. "One way for me to have a duck on my mantle is to make it."

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The transition

Too old to dance ... too young to die

by JEROME RYCKBORST

"I KNOW WHAT I WENT through, nights of feeling alone and empty, looking for something that had that thrill . . . What could I do to fulfill me the way dance fulfilled me?"

Five years ago, Kevin Peterman was a dancer with Alberta Ballet Company, until injuries forced a premature end to his career. Peterman's search for self-identity — and another career — is common in the world of dance. Dancers even have a word for it. They call it 'the transition.'

"When the pain outweighed the pleasure I decided to retire. It was a very difficult choice because my heart was still up on the stage." Instead of dancing, he took to the road, spending a year in the U.S. He tried transcendental meditation. He volunteered as a dance instructor. Plagued by the same injuries that forced his retirement, Kevin lasted only a year.

Upon his return Kevin took a job with Alberta Dance Alliance. Eventually he ended up at Grant MacEwan College in the Arts Administration program. Today, he again works for Alberta Ballet Company, this time as an administrator.

"Basically it's taken me five years. I'm at a stage now where I love dance, but I don't need to be a performer. Still, I know some retired dancers who are really lost. It goes on for years and years."

Why is retirement such agony for dancers?

One psychologist explains: "We all impose meaning on our lives; we define ourselves in terms of our work or our leisure activities. For a dancer, dance is probably both. When dance is gone, suddenly there is no meaning. To maintain an equilibrium, that meaning must be redefined."

With injuries or aging, the decision to retire is made for the dancer. Maxine Crook, a psychologist and mature student advisor at the University of Alberta points out that any major change means fear and uncertainty. "People should work through what the change means for them." In the case of dancers forced to retire, she adds "I think it ties in to a rejection factor. It's much stronger than if you choose to leave your employment."

Fortunately for professional dancers, there is hope and help. 1985 saw the



ALEX MILLER

Dance takes its toll on the body

birth of the Dancer Transition Centre. DTC was initiated to provide moral, advisory and financial support to dancers in search of a second career. The Toronto-based Center has been operating for almost two years, with regional representation in five other cities. Each centre has professional support, counselling services and a resource library. Best of all, DTC offers generous awards for dancers who go back to school.

Retraining for a second career is expensive. Tuition at Alberta schools and colleges can be thousands of dollars. With books and living expenses education has a hefty price-tag. Many dancers find re-schooling a difficult route to pick. "When you've worked so hard your whole life, it's difficult to have to wait on tables to work your way through school," says one local dancer.

A year of no-strings financial support can help dancers over some initial hurdles. Dr. Murray Smith, career counsellor for the Dancer Transition Centre in Edmonton points out that retired dancers may not have the prerequisites to get into the program of their choice. The DTC grant gives them one worry-free year to switch tights and tutu for pen and paper.

This year 14 dancers across Canada are receiving assistance under the DTC grant program. Awards and grants range from \$500 for skills courses to \$14,500 for a year of career retraining. A dancer attending two semesters would be eligible for up to \$10,500. Alberta students applying for regular student loans will never get more than \$6,800.

Lillian Bertolino was a principal dancer with Alberta Ballet Company last season. After a December injury she found herself looking for another career. But as a DTC member, she had help.

"A year ago if anybody had told me I'd be interested in accounting I would have told them they were crazy." Now Lillian wants to get away from dance, even the administrative end. "It would be hard to work in an office knowing that next door is the dance studio."

"I went to see the career counsellor — he was a big help, very encouraging. I came out with some unexpected career test results. Business got the highest score. I'm looking at specifics . . . accounting oddly enough."

She adds "DTC has been needed for a long time." How does she feel about DTC's help? "So far it's been great for me."

For Kevin Peterman, the change was not so smooth. "When I made the transition, I had to do it alone. I had to fight to get retrained. Workers Compensation didn't understand. They wanted me to take any job that paid as little as dance had. Now there's more of a balance in my life. If I'd been able to have the Dancer Transition Centre network of support . . ." Last month Kevin Peterman was asked to represent the Dancer Transition Centre in Edmonton. "I would like to see other dancers in the community take advantage of DTC."

"The dancing, that will always be with me. I've stayed in dance, in administration." Kevin concludes "Now I dance with my fingers, on a keyboard."

Money matters

DTC looks for new support

by JEROME RYCKBORST

THE DANCER TRANSITION Centre is an experimental program. It was granted \$5 million in September 1985 by Employment and Immigration Canada's Innovations program. The grant was to last three years. Twenty months and \$283,000 later, the DTC must soon fill its coffers elsewhere.

"We funded it because DTC was such an innovative concept when they submitted the proposal," says Patricia Wallace of the Innovations program. "We wanted to test whether such a project would assist the dance community, and to see if this is transferrable to other sectors of the economy." If DTC works, the ministry will use it as a model for job retraining in both the public and private industry.

Wallace warns that DTC isn't yet ready to stand on its support. DTC's regional representative Kevin Peterman elaborates: "DTC is looking to corporations and companies to help fund us. A lot of revenue is needed to provide tribute 1% of their annual salary. And our services." DTC members now confide the budget gets tight, some psychologists are willing to volunteer their services. "The case load is very light," says Dr. Murray Smith, DTC career counsellor and sports psychologist at the U of A.

Patricia Wallace thinks the Centre will have to cut back after the federal funding ends. Nevertheless, she asserts "DTC can downsize and still provide tremendous benefits to the dance community."

Innovations probably won't see the results of the DTC test for five years. Even if DTC hasn't survived, the government will still get its test results from the Centre's earlier clients. "There wouldn't be any point in funding the project for more than three years," says Wallace. Innovations is only out to develop and test new solutions to problems in the labour market, not to fund them indefinitely.

If the Dancer Transition Centre is successful with its fundraising, the Centre can stand on its own two feet. Then again — they're dancers. Maybe they can get by on one foot.

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Outdoor party

Summerfesting in the Square

by HEATHER RUMBALL

TOO OFTEN, CITY CENTRES evolve into sterile arenas for the 9-to-5 set and wastelands after office hours. Cities that keep the heart of downtown alive and pulsing often owe thanks to street performers — buskers — who, with music, dance, mime, and comedy, administer civic CPR.

Far from itinerant pedlars of off-key melody, professional buskers are serious artists, often with international reputations. And during Summerfest, Edmonton will host a star line-up of 25 of these urban heart specialists. This festival of street performers, unique in Canada, runs from July 11 to 19.

We'll see Sneezy Waters, back for the third time; O. J. Anderson, a comic/mime/physical clown from Detroit; and Murph, the acrobatic clown and unicyclist from Boston who wowed audiences here in '86 and is thought to be one of the best audience interactors in the business. He must be — in April he won a competition of street performers in Paris, France and is just back from a tour of Japan.

Edmonton artists include David Casel as Hotcha Chmarzinski, the one-man parade; Cantada, a vocal ensemble; Izzi the clown; and The Nebulous Rebels. Also look for the Sienna Mime

Troupe, a Calgary duo.

New this year will be a choreographed performance involving all artists who work with fire. This Fire Extravaganza of fire jugglers, eaters, and swingers takes place July 16 and 17 at 10:20 p.m. The main site of the festival has been moved to Sir Winston Churchill Square from Rice Howard Way. Summerfest co-ordinator Dick Finkel reasons that the square will provide better visibility and easier audience movement between acts — the grass, he adds, should also be more comfortable than cobblestones and sidewalks. During festival hours, 5-6 acts will be running simultaneously in the square.

As well, Summerfest is spreading out. Performances will take place in Edmonton Centre, The Boardwalk, the Howlin' Wolf Nightclub, the Sidetrack Cafe, on the library steps and in front of city hall.

Some performers will also appear as part of Klondike Days. Buskers will provide pre-parade entertainment along the K-Days parade route Wednesday, July 15 at 5:30 p.m., and will participate in the Klondike promenade as the final Summerfest event.

Maps of the performance sites will be available at Winston Churchill Square, so gather up the kids, fill up your pockets (and theirs) with change, and head to the streets for Summerfest '87.



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Buskers mean business

City considers regulating street performers

by JEROME RYCKBORST

BUSKING IS ONE OF THOSE words. It's a word for something you know of, but never knew there was a word for. Busking, simply put, means performing on the street.

Not everybody likes street performers. Pedestrians associate them with beggars, cities regulate them, and businesses call the cops. In San Francisco shopping districts buskers are encouraged. In Ottawa street performers are licensed. In Calgary buskers must audition.

Here in Edmonton, the discussions over busking are just beginning.

Randall Way, executive director for the Downtown Business Association, agrees that street performing may add life and colour to the street. "It entertains office workers and visitors alike." But while the association tries to create a lively downtown atmosphere, it only promotes what it sees as good for business.

Way points out that buskers can perform anywhere on public property. Retailers don't have the same mobility. "With certain businesses buskers tend to take customers away." He suggests that in case of conflict, the street performer must always be made to leave.

Summerfest's Dick Finkel disagrees. "As a former retailer I know street performers increase the draw of pedestrians to an area." He concedes that some buskers choose poor locations where they may directly block a store's en-

trance, and taps his head. "Some people are idiots."

In Edmonton, street performers are currently unregulated. Bill Williams of City Bylaw Enforcement says that since busking is not a problem in Edmonton, there is no need for a specific bylaw.

City Transit has no official policy either, according to special projects director Lou Lawrence. He says "human-type entertainment" in LRT stations is acceptable. Lawrence says buskers should audition for him if they want to perform to rush-hour crowds. "It isn't a formal policy. We don't get enough requests to warrant the bureaucratic paperwork."

Dick Finkel explains "The city is in the midst of formulating a policy. They have had several meetings about handling street performers." The city must address problems like amplification, regulation, and locations.

"We're still in a completely initial stage," says Dawn Green, downtown events coordinator for Parks and Recreation. "So far, nothing concrete has been decided. We were considering giving buskers a letter of permission to be on a certain street corner." Money isn't the issue for Parks and Rec. "I wouldn't plan on making them pay for the letter of permission."

Finkel praises the city's foresight. In most cases a busking policy is established in response to an urgent problem — the buskers and the business community are already at each other's throats. Finkel has put Parks and Rec in



Crowd pleasers or business busters?



Amplification: a potential conflict

touch with Stephen Baird, "the foremost authority in North America on busking, the legalities of busking and busking in an urban context."

Stephen Baird leads the crusade to stop harassment of buskers. Baird has studied the impact and the legalization of busking in the urban context for the past ten years. He also publishes the only street performer newsletter, with information on upcoming festivals and regulation legislation in cities across the globe.

Perhaps through the hard work of people like Baird and Finkel, retailers are beginning to realise the mutual benefit in street performing. Pedestrians — potential customers — are drawn to the free and lively atmosphere that busking creates. This changing attitude is reflected in Summerfest's budget. This year, for the first time, the private sector has contributed.

Now that busking has gained acceptance, another problem has emerged. Business could take advantage of buskers by placing unreasonable demands on them.

Business wants to hold all the cards. It expects, without charge, top-notch performers who won't distract their customers. Randall Way says tolerance towards buskers depends on their ability. "As long as the calibre of the performers is good, busking will be very much welcomed."

But Finkel has found "In cities like San Francisco, New Orleans or New York buskers end up auditioning for a business manager with an MBA, who says they have a spot for you two or three months from now." Prime spots are tightly regulated by area developers, who permit buskers to perform only thirty minutes out of every two hours. "Some of these areas could support three times what's allowed," says Finkel, "and the people would love it."

Parks and Recreation must step carefully. Says Green: "I want to give buskers some rights, but I really don't know what those rights should be." Poor regulation could expose buskers to easy exploitation. A fair city busking bylaw would protect both buskers and businesses.



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From bead to verse

Sweating it out in the poetry sweatshop

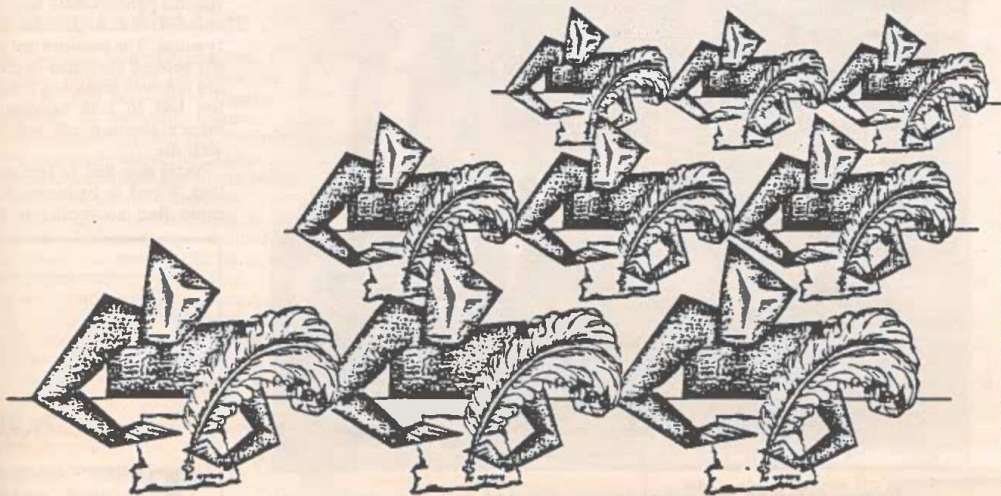


ILLUSTRATION BY DIANA MOSIMANN

by REG SILVESTER

ASVELTE YOUNG WOMAN wearing a broad-brimmed black hat over short blonde hair, dangle gold earrings and a sleek grey dress, presided over the entrance to the tavern of the Royal Albert Arms Hotel. It was one of those unseasonably mild evenings in January, experienced even in the cold heart of Winnipeg, and I, visiting from Edmonton, had arrived to sample the delights of The Poetry Sweatshop.

I paid my \$3 to the Princess Di look-alike at the door. The place was jammed. The crowd was much younger than I'm used to seeing at literary events. In one corner, a slender young man in a purple sweatshirt with a complicated mandala printed on the front sat palms up on his knees, meditating. Lots of latter-day beatniks, one in a beret, others just looking beat (the cool, emotionless expressions) one or two wearing leather.

Had a hotel like this ever existed in Edmonton, it would have been torn down years ago. But Winnipeg is a living museum of pre-1920 architecture, and this room in the Royal Albert Arms bears witness to faded glory as only a hotel tavern can, its beaded chandelier not quite grand any more, its arched stained-glass pseudo-skylight simply dark.

The crowd is about 200. It's \$3 for everyone but the 25 contestants, who pay \$1. Disgruntled tavern regulars walk away when told they'll have to pay to get in. "Money for poetry!" the promotional posters scream. The three winners of this night's contest will get bookstore gift certificates and \$25 each.

I come from a real world where publishers are challenged to find 500 people to buy a poetry book at \$6.95, where it isn't discouraging if only 10 people show up for a free poetry reading. Why have all these people come for the Sweatshop? They're not even going to get real poetry, just quickly scribbled attempts at same by people who are handed a page from a thesaurus, told to pick a word from the page and, in 30 minutes, write a poem based upon the word.

I find this phase of the contest about as interesting as watching a bunch of students writing final exams. I see no beads of sweat, just heads hunched over paper. Most people drink and chat.

At the end of 30 minutes, the work of the 25 contestants is gathered up and handed to Sylvia Kuzyk, the CKY-TV news anchor woman, who will pick her 10 favourite poems to be read aloud by their writers, from whom she will pick the three money winners. She goes off to another room and yet another half hour passes before she returns with her top-ten list. I ask one of the contestants why there's only one judge. He says two

judges take three times as long to decide.

The top ten people read. The work is distinctly uninspired and uninspiring. One or two are kind of funny. I enjoy the whole thing, even when Sylvia's choice of the big winner is the one I thought was the worst of all. But never mind me. Everyone is in a great mood. Princess Di is jumping up and down on stage holding a large orange cheer/heckle sign cheer side out. The winners get their money, and it is announced that the rest of the evening's earnings will be put into a fund to send Winnipeg's over-all Sweatshop champion to a national final in Toronto against champions from that city and from Calgary, the only other cities in the country where poets sweat. As well, they're hoping to send someone to the Calgary Olympics Literary Festival for a sweatshop competition there.

I hear rumblings during the rest of my Winnipeg visit that established writers there aren't happy with the Sweatshops, think it demeans poetry.

I wonder if it is not an older generation at work grumbling about a younger generation at play. I wonder why the older generation won't play. I wonder if the Sweatshop, taken out of the homey ambience of the Royal Albert Arms, would have the same who-gives-a-damn-who-wins-let's-just-have-fun charm and simplicity.

In Saskatchewan, Gary Radison,

associate poetry editor of *Grain Magazine*, has asked Saskatchewan poets not to participate in the sweatshops. In a letter to the editor of *Freelance*, the newsletter of the Saskatchewan Writers' Guild, he says: "The concept of 'poetry Sweatshops' is an insult to writers who work hard at their craft attempting to establish the honesty and sincerity which is essential to all literary writing. . . . Organizations of professional writers should be concerned that their legitimate activities are being counterfeited and that government money, always in short supply for literary activities, is being squandered."

He has sent the letter to other writers' groups, and even received attention on the books page of *The Edmonton Journal*, where his arguments were likened to party-pooping.

As usual, I come down in the middle of this argument. The poetry sweatshop I saw in Winnipeg would be an embarrassment at the Olympics, without doubt. On the other hand, I will not accept the proposition that poets shouldn't play.

In this city we're used to Theatre-sports, where actors use their improvisational skills in a loads-of-laughs competition. By no stretch of the imagination is the final result a play. In the same way, the winners of the Poetry Sweatshop aren't great literature.

Radison's argument is backwards. Rather than encouraging poets to boycott the sweatshops, he should ask them to participate. He should be urging that judges with some credentials other than good looks on TV be selected and that the spectators at the Olympics be treated to a glimpse of the best of our writers at play.

One more comment. No-one in Calgary will want to sit around watching 25 people write for half an hour, then kill another half-hour or more waiting for the judge's decision. I suggest a contemporary high-tech solution. Forget writing on paper. Instead, pull a bunch of computers into a circle. Put a writer behind each and hook up one of those big-screen television sets in front. Then, let the audience walk around the circle, watching the progress of each writer's work on the big screen, even — heaven forbid — cheering their favourites.

Oh yes, and dress the Olympic hosts like Princess Di and William S. Burroughs. Calgary loves a beat, right?

Breaking the frame

Norman Yates finds his ideal wall

by SUZETTE C. CHAN

THE LASTING QUALITY OF Norman Yates' abstract paintings is, paradoxically, their very physicality. His vibrant *landspace* series, shown in Edmonton a few years ago, burst-jaded expectations of light and colour, line and shape, movement and time. To the traditional two-dimensional prairie landscape, Yates tried to add another dimension. He laid together panels of a scene, each panel painted at a different time, even from a different perspective. These works were flat panoramas incorporating peripheral vision and temporal reality. As Yates searched for a way to translate onto canvas all he could see, all the ways he could see, he realized he was fighting trappings of the very medium in which he works.

For the last 500 years, Yates believes, the uncompromising straight lines and right angles of the conventional picture frame has given form but restricted expression. "I found that was the very thing I was fighting." Breaking barriers is one thing, but Yates' vision is so big, so embracing, so full that he needs an entire wall to show it. A 9,360-square-foot wall.

In August, 204 painted panels 2.6m x 1.3m (8 ft. x 4 ft.) x 11mm will be mounted on the north face of the Education North Building. The panels are not the first outdoor project Yates has done — one of the university's engineering buildings and the Centennial Library both sport a Yates mural — but at 9,332 sq. ft., *West and North* is certainly the biggest.

"The mural didn't just happen as a mural. It grew out of my paintings," Yates says modestly. He's sitting on a scaled-down chair in a school classroom he has used as a studio. An unusual set-up, but he has sunlight, quiet (when it's not recess), and enough room to paint the 204 panels — sometimes one by one, sometimes nine at a time — that compose *West and North*. The project (anything this size is a "project") is a hybrid of a mural and a mosaic, but Yates did not make detailed plans, nothing was prepared by computer graphics. He just used the proper mix of energy, spontaneity, and his own "touch."

"As a painter, I haven't experienced anything as exciting," he says. "I had no sense of what was happening to the clock; everything just flows in a joyous fashion. I know there is an edge to each panel, but they exist only to join another."

There are a few panels piled against the chalkboard, waiting to be wrapped and shipped to the University of Alberta Fine Arts Department where Yates will add the finishing varnishes. The swirling reds and yellows and the blues look glossy even on a day when clouds veil the sun. The artistry is clearly a result of Yates' open and thorough imagination, but so too, it turns out, was the



Yates: relating different times, spaces and points of view

technology used to produce *West and North*.

Since he began to use time as an element in his paintings, Yates says he automatically began to encompass space. Time and space are inseparable, yet the Edmonton Art Gallery tried to defy physics during its 1984 *landspace* show when it used only a few panels of a particularly large work. Not coincidentally, Yates started to leave the artistic marketplace around this time. There just aren't many galleries big enough to show the work Yates is doing. *landspace 67*, a 25-foot painting, has never been shown. Frustrated, Yates began to look for walls. "I thought, if I'm going to make these things, I'd like someone to see it."

Yates started with only two criteria for a wall: that it be big and that it be unbroken. He had already figured that mounting on an uneven surface would be too difficult, especially for a first try. But he quickly found that there were no interior walls that fit the bill. He looked all over the city for an exterior wall, but most of those have windows, bricks or hard surfaces that would not yield to fasteners. Yates never intended to paint a conventional mural. It would take too much time; time fighting the weather, and time fighting time — Edmonton buildings have a history of being made history by some wrecking ball. Yates started to rethink the entire project. He remembers vividly the day he was in his office at the University of Alberta, wondering if he should look for a new way of painting. "And then, I looked

over my shoulder and saw: Education North! — 9,360 sq. ft. of virginal, velum-like wall.

"It was flat by accident," Yates says. "It was one of the last buildings built on campus in the '70s, just as the university was running out of capital funds. The architect was forced to cut it off."

The builders' bad luck turned into Yates' good fortune. The unartful exterior they erected to end the project is made of materials Yates was dreaming of. "It's a cement stucco surface, which will permit us to put fasteners in. It's a good sturdy surface, without stones. It's not heavy, but quite thick and very fine." He even made photo surveys of it from all points of campus to test visibility. Yates says he quickly obtained permission from various departments of the university to adorn the wall's bland vastness.

Then came the hard parts.

Yates first shopped for wood, testing samples from across Canada and Europe in his backyard and in his freezer for flammability, brittleness and moisture resistancy. He finally chose a good old souped-up plywood from B.C. He was sold when he learned that Douglas Fir medium density stuff (overlaid with a synthetic called Crezon) was used for highway signs.

Even so, Yates wanted to see it for himself. "Tiles fall off City Hall and the Tory Building all the time. It has to do with the vacuum left by a gust of wind." Yates was advised to keep the panels one inch off the face of the building and about one-eighth of an

inch apart from each other. This cut down on water retention, which could damage the panels. Already, maker of the Education North wall donated a specially made 6 ft. x 4 ft. sample to Yates and a friend, architect Victor Fast, had designed fasteners specifically for the project. Yates cut the small wall and the metal fasteners the Structural Engineering department on campus.

Yates says his research had shown that his panels would have to withstand about 900 lbs. of pressure in high velocity winds. The pressure test at the university showed the panel-brace-wall system did not even creak at 3750 lbs. The test had to stop because the department's pressure cell only went up to 4000 lbs.

Yates also had to test the paint. First, it had to be invented. He says he could find no facility in Canada

SIMA KHORRAMI

By BOB WEINLOS

THERE'S AN OLD FORD pickup truck parked behind the Weinlos Building that draws stares and pointed fingers. It has huge balloon tires, an elevated rear end, or a snappy bumper sticker that says "I'm a truck." It's the rather unusual job.

Brightly-hued paint has been dripped, blotched, and splashed over the vehicle. One window is green; a tire and hubcap is red with blue. No trace of the original surface can be seen. Over the glossy black enamel ooze long streaks of red, blue, yellow and green.

The truck still runs, but it's no longer a truck. It has become art.

"I painted my truck," says the artist. "I couldn't afford to rent a studio, so I decided to turn it into art installation."

The artist's name is Lasko Scheliha (pronounced SHILL-ah). Painting his truck, in a way, typifies his work. Throughout his career, he's used whatever materials and methods he can get his hands on, and he's always handy and suit his purpose. It means one year he's pouring concrete into sections of culvert pipe and the next he's splashing house paint on a car. Lasko doesn't mind. He's happy to move onto something new. Recently, following his own mercurial muse, he has a freedom of spirit and independence rarely encountered — in or out of the art world.

Lasko was born in Berlin in 1938. He took some of his early art training in Germany, then moved to Canada in 1956. "That's boring," he tells me. "Say I was born here in 1756." He continued his training at the Ecole des Beaux-Arts

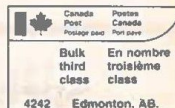
Storyteller

VOLUME 7

NUMBER 5

JULY/AUGUST 1987

PROVINCIAL MUSEUM OF ALBERTA BI-MONTHLY NEWSLETTER AND CALENDAR OF EVENTS



Alberta

CULTURE AND MULTICULTURALISM

Provincial Museum of Alberta
12845 - 102 Avenue
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Take a Hike . . . Bring Your Bike . . . Come in the Car . . .

No matter how you travel, the Provincial Museum of Alberta welcomes summer visitors. The grounds are especially attractive at this season, and walkways invite you to explore for sculptural works fashioned by Alberta artists, a totem pole from British Columbia, fossils in the building stone, a mansion owned by the people of Alberta and many other surprises. We don't sponsor the hanggliders who float toward the river below the Museum grounds, but we do realize that they are another tourist attraction!



by Indians prior to European contact, and describes the techniques used by archaeologists investigating a site. Beyond this display, the main Indian Gallery illustrates skills involved in living off the land. Some of the religious ceremonies and recreational activities that enrich Indian culture are described. Every child wants to

quick tour to view representative animals "on location" in each of Alberta's four geographic regions. Meticulous research and the skill of the artists, curators and taxidermists bring each scene to life. Look for a snake in the grass in one of the prairie region exhibits. Check to see if some of the parkland shorebirds really have only one leg. How many members of the deer family do we show in northern forest settings, and what hoofed white animal walks the dangerous ledges of the high mountains?

The second floor Settlement Gallery has interesting old machinery, tools and photographs. Notice all the ingenious inventions designed to make work easier, including a foot-operated milking machine. The Harness Shop smells of leather and oiled floors. As you proceed through the gallery you will discover toys, musical instruments and sports equipment of a bygone era. You will also walk through the magnificent Spiritual Life Gallery. The settlement artifacts are reminders that early life in Alberta was not just poverty and toil.

Do you understand wolves? Check your beliefs against the information presented in the exhibit in Feature Gallery 1. Your children will enjoy the whimsical figures that represent the big bad wolves of fairy tales, and they will love to eavesdrop on the wolf pack as it howls in the "night."

The Geology Gallery is a favorite with children, too. They can touch the rocks and experience the tactile pleasure of different textures. The Mineral Gallery is a visual treat. Take time to walk into the adjoining alcove and see how fluorescent light changes

dull minerals into a rainbow of colors. Our Dinosaur Gallery, less extensive than former years, still displays some imposing models and casts. Watch for changes to come in this gallery. We have fossil specimens of some huge ice-age mammals, and the exhibit planning is underway.

Leave your nets behind, but take time to discover the beauty of butterflies as you enter this part of the natural history galleries. If you want to know how snakes move or what a wasp's nest is made from, you can learn as you go. Amateur bird watchers may find the name of a bird they have glimpsed in flight or see a magnificent whooping crane. In addition to displays, the Provincial Museum is involved in the conservation, study, and protection of wildlife. The final exhibit in this gallery brings these concerns to your attention. We hope you enjoy your visit and we will welcome you back, summer or winter.



The John A. McDougall Tribute to the Indian Pony, by John B. Weaver.

The Provincial Museum concentrates on the collection, preservation and display of material things relating to Alberta's natural and human history. The curators are involved in ongoing research so exhibit information is vital and accurate.

One such exhibit is in the main-floor Prehistory Gallery. It displays tools and technology used

see toys and canoes and an Indian pony. We have them here.

After visiting this gallery you may wish to take a break in the Museum shop or the cafeteria. There may be a film, a cultural performance, a lecture in the auditorium, or a family craft program. Check with the information desk so you don't miss anything.

The Habitat Gallery provides a



(*Papilio zelicaon*)
Tiger Swallowtail Butterfly
from Alberta

Special Events

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• **Films on Canada** 2 p.m.

"Bring Us Your Dreams"

"5,000 Miles"

"Blessing on the Woods"

"Awaken to Alberta"

The following events have been planned by the Edmonton Needlecraft guild to enhance the Museum's exhibit, The Art of the Needle.

NEEDLEWORK DEMONSTRATIONS:

• **Eva Tomiuk**

Ukrainian embroidery

July 5, 1987, 2 to 4 p.m.

• **Armande Jones and**

Edith Radke

General embroidery

July 8, 1987, 1 to 4 p.m.

• **Jane Fullerton**

Crazy quilting

July 12, 1987, 1 to 4 p.m.

• **Stephanie Brand**

Pulled thread quilting

July 12, 1987, 1 to 4 p.m.

• **Tarman Torres**

Ecuadorian embroidery

July 19, 1987, 1 to 4 p.m.

• **Mrs. Eisenbart**

Hungarian embroidery

July 26, 1987, 1 to 4 p.m.

• **Mary Zvonkovic**

Croatian embroidery

Aug. 9, 1987, 1 to 4 p.m.

• **Sharon Kuipers**

Machine embroidery

Aug. 16, 1987, 1 to 4 p.m.

• **Kaarina Leino**

Finnish embroidery

Aug. 23, 1987, 1 to 4 p.m.

• **Mrs. Wojda, Mrs.**

Najfeldt, and Mrs.

Skrzypek

Polish embroidery

Aug. 30, 1987, 1 to 4 p.m.

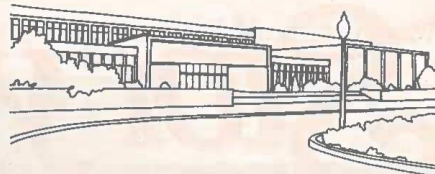
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A junior program for ages 5 to 7 **Wednesday, July 22**, and again on **Tuesday, August 18**, from 1 to 2:30 p.m.

A senior program for ages 8 to 12, on **Thursday, July 23**, and again on **Wednesday, August 19**, both are from 1 to 3 p.m.

Pre-registration is required one week in advance. Call 427-1766 weekdays.



2 The post is on record PROCLAMATION ARCHIVES; column of historical photo is sending.

Open daily 10 a.m. - 4:30 p.m. 9 Wednesdays.

- 1 The **PROVINCIAL MUSEUM OF ALBERTA** is the starting place.
 - See everything from beavers to bishops to butterflies.
 - Catch a cultural performance, special exhibit, craft demonstration, film or lecture; browse in the bookshop.
 - Trace the shapes of fossil shells and corals in the Tyndall stone exterior; imagine the stories being told in the petroglyphs and sculpture.

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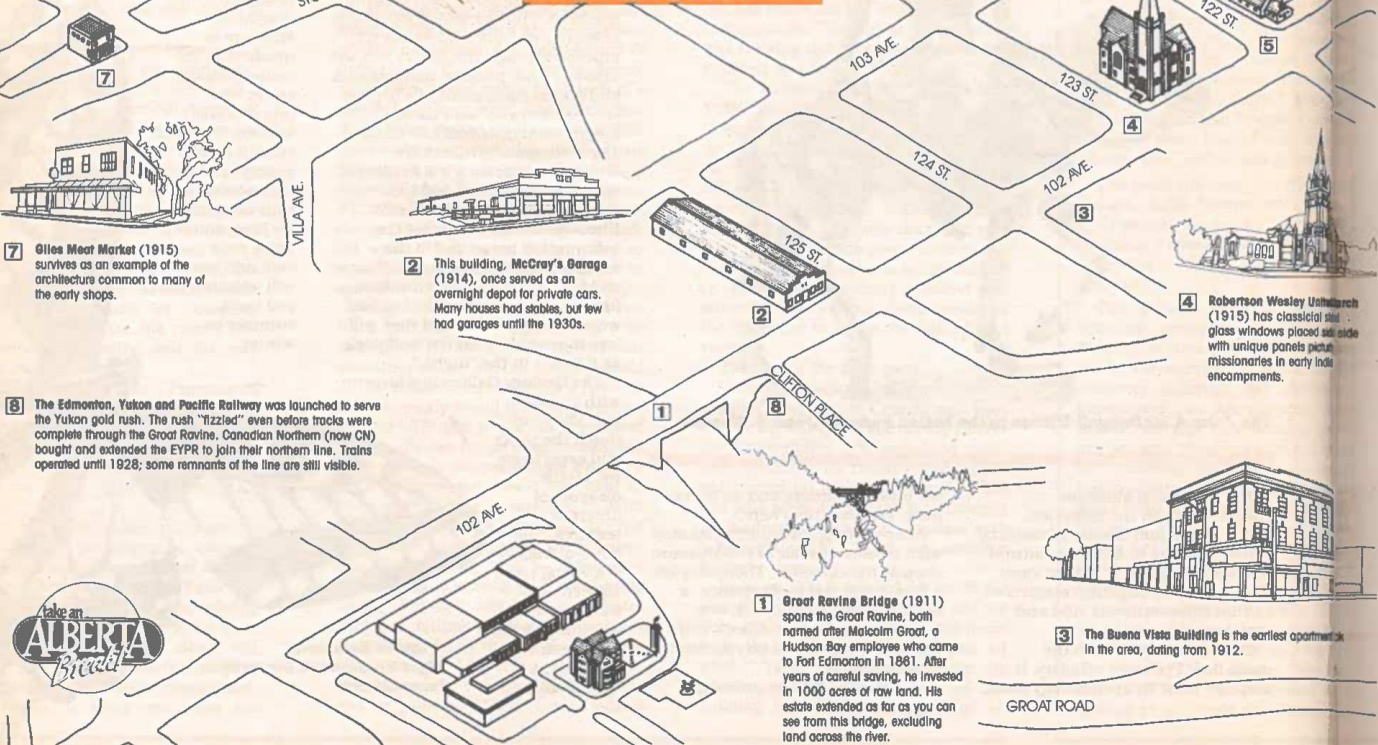
Parking on site.

Take a hike east from the museum. Discover the charm of Edmonton's Friendly Neighborhood.

Explore the fascinating shops. You'll find everything from antiques to boutiques! And don't miss the chocolate shops and the bookstores and the delis and all sorts of other things you'll discover by happy accident.

Don't shop until you drop! Rest in the park, or stroll by some of the sites we have described here. Enjoy!

Take a Hike to Historic Places



7 Gilles Meat Market (1915) survives as an example of the architecture common to many of the early shops.

8 The Edmonton, Yukon and Pacific Railway was launched to serve the Yukon gold rush. The rush "fizzled" even before the tracks were complete through the Groat Ravine. Canadian Northern (now CN) bought and extended the EYPR to join their northern line. Trains operated until 1928; some remnants of the line are still visible.

2 This building, McCray's Garage (1914), once served as an overnight depot for private cars. Many houses had stables, but few had garages until the 1930s.

1 Groat Ravine Bridge (1911) spans the Groat Ravine, both named after Malcolm Groat, a Hudson Bay employee who came to Fort Edmonton in 1861. After years of careful saving, he invested in 1000 acres of raw land. His estate extended as far as you can see from this bridge, excluding land across the river.

3 The Buena Vista Building is the earliest apartment building in the area, dating from 1912.

4 Robertson Wesley United Church (1915) has classical red glass windows placed side by side with unique panels picture missionaries in early Indian encampments.

5 Christ Church Anglican (1910) has massive Douglas fir truss exposed in "revealed construction" style. The pulpit in the sanctuary is traditional, with decorations carved in England about 1840. Please note the invitation to the gates.

6 Paul Kane Park was named after a noted Canadian artist who spent the winter of 1846/47 in Fort Edmonton. Stop for a picnic, a romp in the playground or to join in the fun of children's programs.





2 Alberta's past is on record in the **PROVINCIAL ARCHIVES**; the collection of historical photographs is outstanding.

Open 10 AM to 4:30 PM weekdays;
9 PM Wednesdays.



3 **GOVERNMENT HOUSE** is a gracious old mansion dating from 1912. It is faced with sandstone quarried near Calgary and placed by Scottish stonemasons.

Alberta's Lieutenant Governors resided here from 1912 until 1938. Restored in 1967, the house is now used for government conferences and official entertaining.

Tours most Sundays. Please check at museum information desk.

Hike west from the museum.

Allow one hour to see two of Edmonton's heritage districts.



Anglican (1820) Douglas fir timbers revealed style. The prairie rectory is more than decorative; it's a landmark about \$9 AD. e invitation other



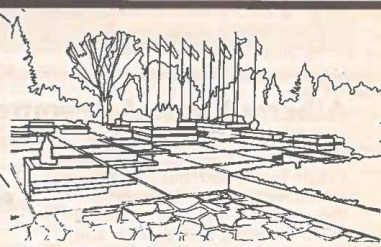
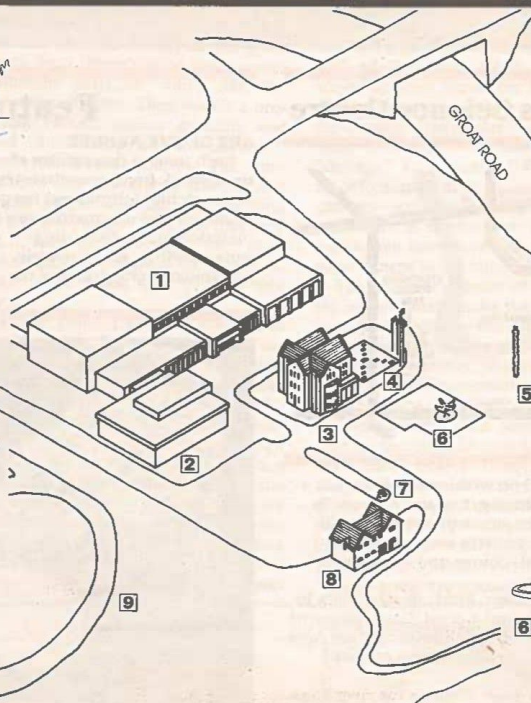
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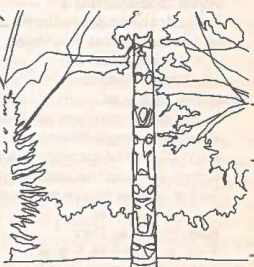
United Church (1820) classical stone; placed side by side; panels picturing early Indian



apartment block



4 **CONFEDERATION SQUARE** was built to honour Canada's Centennial (year). The colourful flags represent our provinces and territories.



5 This magnificent totem pole is topped by an owl, Alberta's Provincial Bird, and was presented to the people of Alberta to commemorate the World University Games, 1983.



6 The abstract sculpture centred in this fountain is based on Greek legends.

9 The view is terrific; picture fur-laden canoes moving along the North Saskatchewan River to the trading post at Old Fort Edmonton.

Watch for hanggliders!



7 This stump is a fine example of petrified wood, the provincial stone of Alberta.



8 The Carriage House once lodged Government House staff; the Lieutenant Governor's coach was kept beneath the residence. Imagine the elegance of such leisurely travel!

SUNDAY LISTINGS JULY AUGUST

Cafeteria Special – 11:30-2 p.m.
Roast pork dinner, \$5.95
DISPLAYS from the **Devonian Botanic Garden** – 1-4 p.m.
"Plants Through the Seasons" slide presentation on the Devonian Botanic Garden – 2 p.m.

5

Cafeteria Special – 11:30-2 p.m.
Strawberry Festival
DISPLAYS from the **Wagner Natural Area, Clifford E. Lee Nature Sanctuary** – 1-4 p.m.
"Saving a Treasure: Wagner Natural Area" and "Clifford E. Lee Nature Sanctuary" slide programs – 2 p.m.

12

Cafeteria Special – 11:30-2 p.m. – Klondike Days Special, \$6.25
DISPLAY from the **Alberta Natural Resources Science Centre** – 1-4 p.m.
FILM – "The Far Country" (1955, color, 97 min.) A lively western set in the gold rush days of the Yukon, and partly filmed near Jasper, Alberta. Stars James Stewart, Walter Brennan. Courtesy of the Edmonton Film Society – 2 p.m.

19

Cafeteria Special – 11:30-2 p.m. – Klondike Buffalo Burger and trimmings, \$3.25
DISPLAY from **Elk Island National Park** – 1-4 p.m.
FILMS – "Elk Island: Managing a Sanctuary", "The Great Buffalo Saga"

26

Cafeteria Special – 11:30-2 p.m.
Heritage Day Chinese Buffet, \$5.95
DISPLAYS from **Canada's Aviation Hall of Fame** – 1-4 p.m.
Canada's Aviation Hall of Fame video program and film – 2 p.m.

2

Cafeteria Special – 11:30-2 p.m.
Raspberry Festival
DISPLAYS from **Rutherford House, Strathcona Archaeological Centre and the Ukrainian Cultural Heritage, Historic Sites** – 1-4 p.m.
Video programs on **Rutherford House, Strathcona Archaeological Centre and the Ukrainian Cultural Heritage Village** – 2 p.m.

9

Cafeteria Special – 11:30-2 p.m. – BBQ Chicken Dinner, \$5.95
DISPLAY from the **Alberta Pioneer Railway Museum** – 1-4 p.m.
FILM – "North America" The White Pass and Yukon Railroad travels from Skagway in Alaska, through British Columbia, to Whitehorse in the Yukon. Spectacular scenery. "Ride into History" – 2 p.m.

16

Cafeteria Special – 11:30-2 p.m.
Steak Dinner, \$5.95
DISPLAY from **Vista 33** – Alberta Government Telephones – 1-4 p.m.
Slide program and film, Alberta Government Telephones – 2 p.m.

23

Cafeteria Special – 11:30-2 p.m.
Back-to-School. Make your Own Sundae
DISPLAY from the **Old Strathcona Model and Toy Museum** – 1-4 p.m.
Video program on the **Old Strathcona Museum** – 2 p.m.

30





Alberta Natural Resources Science Centre

This summer come out to the Alberta Natural Resources Science Centre to talk with our interpreters and investigate our displays on Air, Water, Land, Forests, and Energy. Children, bring your parents and a picnic lunch to eat in our park, then come inside to get a feel for natural resources in our discovery room "Explorations."

Mark these dates on your calendar so that you won't miss our special events:

Air Day - July 1
noon to 5 p.m.

Examine displays and models and view demonstrations (weather permitting) of air sports such as flying, ballooning and soaring. There will be crafts and surprises for the children.

Energy/Solar Day
Aug. 9, noon to 5 p.m.

Enjoy displays and hands-on activities related to Energy and the Sun.

Children's Science Adventure Camps

Once again our Science Camps will be offered for children ages



7 to 12 on Wednesdays from 1 to 4 p.m. during July and August. To register please phone 427-9490. Please register early as space is limited. Camps and dates are as follows:

Eco-Day: Find out what lives in and around a pond. Come prepared to get wet. Bring extra clothes! Ages 8 to 12 on July 22 and August 5, 1987.

Geo-Day: Explore the river bank and Science Centre. Learn how to tell rocks from minerals. Go prospecting for coal and other minerals. Ages 8 to 12 on July 15, August 12 and 26, 1987.

Forests and Me: Explore the wilds of the Strathcona Science Park. Look for clues to discover what lives in the forests of our city parks. Ages 7 to 9 on July 29; 8 to 12 on July 8; 10 to 12 on August 19, 1987.

The Alberta Natural Resources Science Centre is open from 10 a.m. to 6 p.m. daily until Labor Day.

The Science Centre is located within the Strathcona Science Park on 17th Street between Highway 16 and Baseline Road (101 Avenue). For further information please call 427-9490.

Recent Donations to the Human History Section

M. Jean Bannerman, Vancouver, B.C.; Clothing
Brent Bard, Edmonton; Cast iron ball
Diana Chow, Edmonton; Banner
Allison Colborne, Edmonton; Clothing
Cathy Ffol, Edmonton; Slippers
Roger Frost, Edmonton; Boy Scout books, decal. Cub flag
Dr. D.C. Hamm, Edmonton; Jeweller's bench with accessories, suitcase, shopping bag, toy dump truck, men's collars, and collar bag
G.J. Harnois, Vital Grandin Centre Curator, St. Albert; Chasuble, burses, stoles, mantles, chalice veils,



humeral veil, purificators, altar cloth
James Hawk, Edmonton; Foot warmer
P. Henry, Edmonton; Print, oak chairs
Roberta Hursey, Edmonton; Toy
Ruth McConnell, Edmonton; Clothing
Pat McCormack, Edmonton; Shopping bag
Elva Taylor, Edmonton; Box of "Rexall Orderlies"
Harold C. Taylor, Edmonton; Men's skates, license plates
Phyllis Twidd, Westlock; Coat
Helen White, Winfield, B.C.; Plates
Robert Willis, Edmonton; Washing machine
Nick and Millie Zawalykut, Edmonton; Radio/record players, records, radio/tv, tricycle.

Feature Exhibits

ART OF THE NEEDLE

Each item in this exhibit of needlework from moosehair trinket box to richly embroidered tea gown demonstrates imaginative use of materials and outstanding workmanship. An intricately embroidered crazy quilt of the

WOLVES: MYTH AND REALITY

An exhibit that looks at wolves, their habitats and their relationships with people. It features a "howling booth" in which you can experience the calls of wolves in the wild. On display through 1987.



Gauntlets - silk thread on native smoke-tanned caribou hide, with unsmoked hide vamp and cuff. Subarctic, circa 1905.

1880's introduces the show. Twenty-four art pieces, including some spectacular ecclesiastical vestments, display the contemporary application of materials and techniques. On display to October 24, 1987.

Storyteller

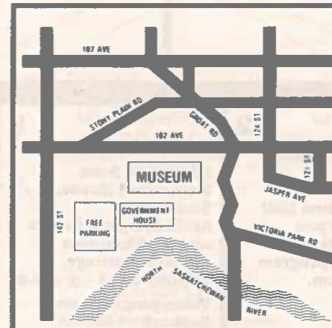
Storyteller is a bi-monthly publication of the Provincial Museum of Alberta that tells the story of Alberta's natural and human history while presenting the activities and priorities of the Provincial Museum. If you would like to receive Storyteller every two months, drop us a line. It's free! Write: The Editor, Storyteller, Alberta Culture, Provincial Museum of Alberta, 12845 - 102 Avenue, Edmonton, Alberta T5N 0M6. The Provincial Museum is administered by Alberta Culture.

HARRY POLLARD'S WORLD

This exhibit highlights some of the outstanding international photography of Harry Pollard (1880-1968). The 60 prints on display are part of a 12,000 image collection and were produced from original Pollard negative. These are in the Provincial Archives of Alberta's photographic collection. On display to mid August, 1987.

VISIT THE MUSEUM SHOP

Open 10 a.m. to 8 p.m. daily for a great selection of:
- Unique gift items
- Children's books and toys
- Books on the human and natural history of Alberta, that inform and entertain.



was able to do the kind of work he wanted, but that Golden Artists' Colors in New Berlin, New York often devoted their labs to special research. "I told them that in Edmonton, we can go from -30°C to +30°C within the space of six months. And they said, 'That's great!' Sure enough, when we tested the panel (on the actual Education North wall) we did get a -30 and then a +30 right near the end of the test."

Golden Artists' delivered an acrylic-based product to Yates that fulfilled his requirements for "permanency, richness of hue and spreading power." They even built in protection from ultraviolet rays, in the form of a UV absorber, which absorbs UVs away from pigment molecules, and a UV stabilizer, which absorbs the energy. There was one drawback to the new paint. Some of Yates' favorite colours just weren't hardy enough. "The reds and the cad-

miums were the first to go," Yates says mournfully. But he is happy with the 12 colours that were delivered; he barely has any left.

Finally, the edges of the panel required three coats of protectant. "First, there's a paint to flatten all the wood fibres. Next, there's vinyl coating with aluminum particles, which are like molecular shingles. Then there's a protecting varnish against moisture and wind, and that's a hard surface." That's the simple synopsis. The complexity of the new system was not lost on the people who sprayed the first stack of 200 panels. "The first time they did it, they did it wrong," Yates says. "They had three coats of aluminum instead." The panels went back to New York.

At this point, I ask how much each panel had cost. I knew that much of the research and the testing had been donated and that Yates himself was donating his time. (He had won a McCalla professorship which allowed him to take some time off from teaching). He says he's never figured it out on a per panel basis. Demonstrating what I'm beginning to think is his obsessive desire to understand and examine thoroughly everything he sees, he takes a pencil and does a set of calculations on a piece of paper. "Two hundred and

forty dollars per panel," is his verdict. "But you have to remember a lot of this material was done by volunteers."

Over a year after he started *West and North*, the first complete test panel was mounted near the upper right-hand corner, like a postage stamp, on the north wall of Education North. The panel stayed up from November 1985 to May 1986, without, according to the Home Economics tristimulus colourimeter, signs of fading. "We took 39 digital readings" Yates recalls. "We measured it before and after it was up. The changes were just minute; in fact, the equipment is so sensitive, the changes could even have been due to temperature changes in the laboratory."

The peaceful months of painting in the school classroom by the sunlight (he stopped painting when the sun went down) came only after one last flurry of preparatory activity. With an armload of statistics, documentation and ideas, Yates sought funding. The project received money from seven different sources: the McCalla award, the university's Emil Skarin Fund, the Alma Mater Fund, the University/Community Special Projects Fund, the Friends of the University, the Central Research Fund of the university, the President's Trust and the Alberta Art Foundation. "It was a real eye-opener as far as pro-

cess goes," Yates says. "It was dependent, in our time of recession, on good will. I have a tremendous feeling of responsibility."

But he feels it's this sense of responsibility that gives him the freedom he needs. Yates says faith in the artist allows the artist to continue making art. Just as he found each panel he painted generated themes and connections to the next, Yates sees what he calls "a culmination of everything I have felt in my own painting and in others' paintings" as the beginning of something bigger.

"In painting landscapes, I get a real sense of motion," he says. "When I used to sit down in front of a scene with a sketchbook, I realized when I move my head, the relation changed. It was a sense also that I could move in time and that could be amalgamated into the painting." He calls this relation, this feeling, a "corridor of communication" wherein nothing is stable, not even the prairie, not even the mountains.

"It's very much related to this region," Yates says. "We're west and a little bit north." With the open prairie and the big sky, everything becomes even more grand, Yates believes. "It's swelling in your head and you can get it to your paint brush, but it's not passive. It's dynamic."

Free spirit

Lasko follows his own muse

Montreal and the Kootenay School of Art in British Columbia. Most of his training came from Calgary's Alberta College of Art. He came to Edmonton in 1962 to work as a house painter.

Today, Lasko is easily recognisable. He's tall — over six feet. His thinning hair is shoulder-length. Otherwise clean-shaven, a tuft of beard extends a few inches from his chin. He favors a beret (he has several, from magenta to pale blue), a brightly-colored knit vest, and sandals. His voice, deep and resonant, retains a noticeable German accent.

Although Lasko majored in sculpture at ACA, his work is anything but predictable. He hops between styles and media as if crossing a stream from rock to rock. He has sculpted, painted, pasted, assembled, and molded. He has made art from rusty bolts and bedsheets and well as canvas and colour. "I seize opportunity," he says. "When I open myself up, I see all kinds of things."

Example 1: When Lasko lived in Victoria, an arbutus tree (a tree prized for its flowers and intricately-patterned branches) blew over near his home. Lasko literally took it apart, cropping away bits of it like a sculptor at a marble block, and came up with a group of sinuous "found sculptures".

Example 2: One of Lasko's fellow tenants in the Weinlos Building sold magazines. Lasko discovered the man had a big stack of old magazines he was about to discard. Seizing the opportunity, Lasko took them to his studio and cut them up for a series of collages.

He's used crushed, discarded culvert pipes (he liked them, he says, because "They looked soft but were hard.") He's made mosaics from broken crockery. He's used steel reinforcing bars for large wire sculptures ("That was fun," he recalls. "It was like drawing in

space.") He's worked with jars and toys and kitchen utensils.

Is there anything Lasko can't turn into art? "Yes," he grins. The air. I'm not into perfuming it."

Lasko has lived in Edmonton, off and on, for twenty-five years, but he remains on the fringe of the city's art world. Oxford Framing is the only commercial space that's shown his work. He's never exhibited at a public gallery.

Nor does he sell much — the occasional work to a private collector. He's had no corporate or government buyers (he's not quite indifferent to this). One of his paper constructions uses Alberta Art Foundation stationery, whose slogan "Discover Alberta Art" becomes a wry comment on Lasko's situation. He earns his living as caretaker of the Weinlos Building, where he lives and works.

Perhaps what's kept him on the fringe is the bewildering variety of his work. Perhaps dealers and curators simply don't know what to make of him. "His work is unusual and Lasko's unusual," says Doug Wright, owner of Oxford Framing. Lasko's last show, an installation of painted panels, was held at Oxford in 1984.

Pierre Guy is an adult art education consultant at Alberta Culture. He first met Lasko as a fellow ACA student. "Lasko doesn't say 'here's my bandwagon — get on it,'" Guy explains. "He has a way of not giving you a handle. I've known Lasko for a long time and I don't understand him."

Neither does Lasko chase after exhibitions. Wright says "He doesn't seem to need the formal recognition of the galleries".

Then there's the difficulty of separating the man from his work. In his upcoming show for The Works festival,



SIMA KHORRAMI

Lasko: making air into art?

Lasko has turned his apartment into a work of art. In the same dripping, vivid colours as his truck, he's painted the walls, the floors, the chairs, the kitchen utensils — even a jacket hanging on the wall. He calls it the Lasko Helmut Walther Von Scheliha Museum.

When the artist's materials are so literally personal, where does the art stop and the artist begin? Knowing the man is important to understanding the art, says Wright; Guy simply affirms "Lasko's art is Lasko".

Meanwhile, Lasko keeps working. Sometimes he finds himself on the leading edge — as in 1965, when he exhibited a sculpture of neon tubes. Sometimes, as in his current work, which recalls Jackson Pollock, he seems to be looking back. But neither is really the case — Lasko is simply indifferent to the fashions of the art world.

"I'm an individual," he says. "I don't belong to any school. I've got a need to create — I'm not doing it for anyone else." He means it. Although some consider him one of the finest

figurative sculptors in the province, Lasko no longer sculpts. "When you do sculpture you usually work for someone else. I despise that. I want to work for myself." And it's the work, the actual process of art-making, that appeals to him. The art itself is less important. Lasko's probably discarded or recycled most of what he's wrought. Layered beneath the surfaces of some of his paintings are as many as eight others. He has little use for finished things, things that present no further opportunities. "It's no excitement for me to be the keeper," he says.

"Lasko does art for the right reasons," says Pierre Guy. "There is one thing he is very consistent in — he's true to himself. He's got a lot of friends, and he's kind of influential in that he stands for something — a sense of freedom."

As for Lasko, he says his Museum has completed a cycle for him. He's going to put down his paints for a while, bring out the pencils and pens, and draw for a year or two. He's looking forward to starting something new.

LIVE WIRE

PRODUCED IN COLLABORATION WITH:



Where to find them.

METROPOLITAN BUILDING 10056 101A av (Rice Howard Way).

SIR WINSTON CHURCHILL SQUARE 102av & 100st.

CHATEAU LACOMBE 10111 Bellamy Hill, 428-6611.

JOHN JANZEN NATURE CENTRE near Fort Edmonton park, 434-7446.

YARDBIRD SUITE 10203 86av, 428-6611. **CENTENNIAL LIBRARY THEATRE** 7 Sir Winston Churchill Square, 423-2331.

EDMONTON NORTHLANDS FAIR-GROUNDS between 113&118av and 73&78st, 471-7210.

RAMADA RENAISSANCE HOTEL 10155 105st, 423-4811.

CALDER LIBRARY 13303 127st, 454-9321.

CASTLE DOWNS LIBRARY 15333 Castle Downs rd, 456-9616.

NEW VISIONS GALLERY 12547-102av, 425-9882.

HIGHLANDS LIBRARY 6710-118av, 471-2407.

DEVONIAN BOTANIC GARDEN off highway 19 to Devon, 987-3054.

BEARCLAW GALLERY 9724 111av, 479-8502.

GALLERY ON WHYTE 10640-82av, 465-3406.

PAUL KANE PARK 102av & 121st.

THE MARC BISTRO & GALLERY 10405 Jasper av.

SOUTHGATE LIBRARY Southgate shopping centre, 434-9535.

LONDONDERRY LIBRARY 308 Londonderry mall, 478-2811.

STRATHCONA SCIENCE CENTRE off 17st between Baseline rd & hw 16, 427-9490.

MULTIPURPOSE RUMPUS ROOM 9523 Jasper av, 425-9952.

UNITARIAN CHURCH 12530 110av, 454-8073.

KAASA THEATRE Jubilee Auditorium, 114st & 87av, 432-0925.

PRINCESS THEATRE 10337 82av, 433-5785.

CALDER LIBRARY 13303 127st, 454-9321.

EDMONTON SPACE SCIENCES CENTRE 11211 142st, 451-7722.

THE SCREENING ROOM 9523 Jasper av, 425-9952.

SUB THEATRE Students' Union Building, U of A, 432-4764.

THE WORKS Info on all exhibits and activities. Alberta Part Art, 425-9882.

1, Wednesday

EVENTS

DRAWING FROM A LIVE MODEL The

Works, Metropolitan Building, check times at info booth on Churchill Sq.

THE WORKS EXHIBITION TOURS depart info booth, Churchill Sq downtown, 2:30pm & 6:30pm.

ARTISTS' MARKET & INTERNATIONAL FOOD/BEVERAGE FAIR The Works, Sir W. Churchill Sq downtown, 11:30am-9pm.

DUCK DECOY EXHIBIT carving and painting of decoys, John Janzen Nature Centre, noon-4pm.

FILM

PRINCESS THEATRE The Bank Dick, 7pm; The Bride Wore Black, 8:45pm.

SPACE SCIENCES CENTRE Flyers, noon 1pm 3pm 4pm 6pm 7pm 9pm; Grand Canyon, 11am 2pm 5pm 8pm. Adults \$4 Child/Sr \$2; Phil Collins laser show, 8:15pm. Adults \$5 Child/Sr \$3.

CONCERTS

JAZZ CITY Jean Beaudet & Quartet, Centennial library theatre, 7pm; Nexus, Yardbird Suite, 8pm; Jazz City Allstars, Chateau Lacombe, 9pm; Bill Emes, Chateau Grill, 10pm.

JAZZ STREET Jane Bunnet, Lew Tabackin, Obo Addy, Churchill Sq downtown, all day to 9pm.

CHILDREN

MAGIC RIVER PUPPET THEATRE Capital City park programs, Kinsmen park, John Walter Museum, 1pm&3pm

2, Thursday

EVENTS

4-H BEEF SHOW & SALE Edmonton Northlands Fairground, all day.

DRAWING FROM A LIVE MODEL See July 1.

DUCK DECOY EXHIBIT See July 1.

THE MAGIC OF RAKU Glass blowing, The Works, Churchill Sq downtown, Noon.

ARTISTS' MARKET & INTERNATIONAL FOOD/BEVERAGE FAIR See July 1.

THE WORKS EXHIBITION TOURS See July 1.

LUNCHEON FEATURING CONTEMPORARY JEWELRY SCULPTURE The Works, Ramada Renaissance Hotel, Noon, \$10.95, Reservations Recommended.

FILM

EDMONTON SPACE SCIENCES CENTRE U2 Laser Show, 9:30, other shows See July 1.

PRINCESS THEATRE The Gods Must Be Crazy, 7pm, The Mosquito Coast, 9:30pm.

NATIONAL FILM THEATRE Roxy theatre, 9:15pm.

CHILDREN

MAGICAL SUMMER Calder library, Juggling movie, 2pm. Castle Downs library, Beast of Mr. Racine, Witch Crafty, 2pm.

CONCERTS

JAZZ CITY Reflexionen, Centennial library theatre, 7pm; Yardbird Allstars, Yardbird Suite, 8pm; Nothin' But the Blues, Chateau Lacombe, 9pm; Bill Emes, Chateau Grill, 10pm.

JAZZ STREET Nexus, Mike Gillespie band, Jane Bunnet, Big Miller band, Sir W. Churchill Sq downtown, all day to 9pm.

3, Friday

EVENTS

4-H BEEF SHOW & SALE See July 2.

DO-IT-YOURSELF FRAMING The Works, New Visions Gallery, 10am-5pm.

DRAWING FROM A LIVE MODEL See July 1.

DUCK DECOY EXHIBIT See July 1.

THE MAGIC OF RAKU See July 2.

ARTISTS' MARKET & INTERNATIONAL FOOD/BEVERAGE FAIR See July 1.

THE WORKS EXHIBITION TOURS See July 1.

LUNCHEON FEATURING CONTEMPORARY SCULPTURE/JEWELRY See July 2.

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE Pride And Prejudice, 7pm; The Gods Must Be Crazy, 9:30.

CHILDREN

MAGICAL SUMMER Highlands library, Dragon castle, Last of the Red Hot Dragons, Clever Hiko Ichi, 2pm.

CONCERTS

JAZZ CITY Dave Holland, Muhai Richard Abrams, Centennial library theatre, 7pm; Yardbird Allstars, Yardbird Suite, 8pm; Dixieland extravaganza, Chateau Lacombe, 9pm; Dixiel, Chateau Grill, 10pm.

JAZZ STREET Mike Gillespie band, Tom Foster quintet, Big Miller band, Churchill Sq downtown, all day to 9pm.

4, Saturday

EVENTS

ECOLOGY OF MINISTIK HILLS all weekend. Register in advance with Devonian Botanic Gardens. \$45, 987-3054.

DRAWING FROM A LIVE MODEL See July 1.

MEET BRIAN CLARK, NATIVE CANADIAN

SCULPTOR The Works, Bearclaw Gallery, 1pm-4pm.

MEET KETTLE SHOEMAKER-ROSS, ALBERTAN LANDSCAPE PAINTER The Works, Gallery On Whyte, 1pm-4pm.

WILD ROSE NATURE CAMPFIRE family event with saskatoon berry bannock, wild tea & stories. John Janzen Nature centre, 7pm-9pm.

THE MAGIC OF RAKU See July 2.

DUCK DECOY EXHIBIT See July 1.

ARTISTS' MARKET & INTERNATIONAL FOOD/BEVERAGE FAIR See July 1.

THE WORKS EXHIBITION TOURS See July 1.

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE The Incredible Journey, 1:30pm, \$1 adm; Pride and Prejudice, 7pm; Bliss, 9:30pm.

CONCERTS

JAZZ CITY Celso Machado, Centennial library theatre, 7pm; Yardbird Allstars, Yardbird Suite, 8pm; Abdullah Ibrahim & Ekaya, Chateau Lacombe, 9pm; Bill Emes, Chateau Grill, 10pm.

JAZZ STREET Jim Pinchin quintet, Penguins on Broadway, Mike Gillespie band, Owen Howard band, Churchill Sq downtown, all day to 9pm.

5, Sunday

EVENTS

REDWATER SAND HILL NATURAL AREA offered by Devonian Botanic Garden, 9am-late afternoon, \$29.

DRAWING FROM A LIVE MODEL See July 1.

MEET BRIAN CLARK, NATIVE CANADIAN SCULPTOR See July 4.

MEET KETTLE SHOEMAKER-ROSS, LANDSCAPE PAINTER See July 4.

THE MAGIC OF RAKU See July 2.

DUCK DECOY EXHIBIT See July 1.

ARTISTS' MARKET & INTERNATIONAL FOOD/BEVERAGE FAIR See July 1.

THE WORKS EXHIBITION TOURS See July 1.

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE The Adventures Of Robin Hood, 7pm, Bad Timing: A Sensual Obsession, 9:30pm.

CONCERTS

CAFE THEATRE IN THE PARK Paul Kane Park, Noon-4:30pm.

JAZZ CITY Yardbird Allstars, Yardbird Suite,

THEATRE

GEEKS IN LOVE Now, for every woman who has shared a pizza with a bona-fide geek who discussed things like waterproof textbook covers, and to every man who's ever been 17, Ziggy Geeks is back and she's still searching for Prince Charming. Mock Chicken &/or Theatre Loaf, July 1-5 Riviera Lounge, 9pm, \$7.50, BASS & Door.

AT THE BEACH When Ned, Pearl, and Eugene meet at the beach, all their eccentricities spill out onto the sand, and their lives become more entangled with every turn of

the page. An entertaining experience for everyone between the ages of 6 and 106! Small Change Theatre Company, July 1-5 Edmonton Art Gallery, Noon & 7pm, \$6 Adults, \$4 Children (12 And Under) Door, Info: 421-8879.

PURDY PERFORMANCE ART Presentation of a workshop performance art piece, Richard Purdy and 10 volunteers, The Works July 2-3 Sir Winston Churchill Sq, 2pm, free.

ANGEL CITY Sam Shephard play, written in 1976, starring Arne McPearson, Joel Stewart,

Raoul Tome, Tiger Hill Theatre Co, July 22-August 2, Centennial Library, 8pm, \$6 Advance, \$7 Door, BASS, Info: 471-6264.

THE BOYFRIEND The classic 1920s flapper musical comedy, Red Deer College Summer Stock, July 10-11, 17-18, 24-25, 31. Red Deer College Arts Centre, Red Deer, \$6 adults, \$6 students/students. Info: 342-3554.

LATE-NIGHT CABARET 1987 Revue of tunes from 1950s-80s, informal night-club atmosphere, bar, Red Deer College Summer Stock, July 2-3, 9-10, 16-17, 23-24, 30-31 Red

Deer College Arts Centre, Red Deer, \$5, adults, Info: 342-3554.

Where to find them

RIVIERA LOUNGE 5359 Calgary Trail 434-3431

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq. (99st & 102ave.) 422-6223

SIR WINSTON CHURCHILL SQ. 100 Street & 102 Avenue.

CENTENNIAL LIBRARY 100st & 102av, 423-2331

8pm; Bill Emes, Chateau Grill, 10pm.

JAZZ STREET Jim Pinchin quintet, Big Miller band, Lew Tabackin, EdJE, Churchill Sq downtown, all day to 9pm.

6, Monday

FILM

PRINCESS THEATRE Animal Crackers, 7pm; Shame, 9pm.

7, Tuesday

EVENTS

GARDEN SAFARI return trip bus ride departs Devonian Botanical Garden, 10:30am-3:30pm. \$10 incl. lunch

LEDGES' LITERARY READINGS by Edges writers, The Marc Bistro And Gallery, 8:00pm.

FILM

PRINCESS THEATRE Jesus Christ Superstar, 7pm; Lenny, 9:30pm.

CHILDREN

MAGICAL SUMMER Southgate library, Hawaiian lei crafts, 2:15pm; Highlands, Londonderry & Calder libraries, puppetry crafts & shows, 2pm.

8, Wednesday

EVENTS

EVENING WALKS WITH A HORTICULTURALIST Devonian Botanic Gardens, 7pm-8:30pm

FILM

PRINCESS THEATRE It's a Gift, 7pm; Melvin And Howard, 8:45pm.

CHILDREN

NATURE STUDY II teens, Devonian Botanic Gardens, \$9, all day.

SCRAPER CAPERS archaeology daycamp, 1-4pm. \$3/session or \$15/seven.

FAMILY FUN benefit performance with the Kenuppets, juggling, musicians and magicians, SUB theatre, 5pm.

9, Thursday

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE The Man Who Knew Too Much, 7pm; Radio Days, 9:30pm.

NATIONAL FILM THEATRE Roxy theatre, 9:15pm.

CHILDREN

MAGICAL SUMMER Calder library, Build your own magical realm (must bring shoebox) 2pm; Centennial library, films: Dragon Castle, Lentile, Sometimes I Wonder, 2pm.

NATURE STUDY DAYCAMP I Devonian Botanic Garden, \$7, all day.

10, Friday

EXHIBITIONS

MAUREEN HARVEY New works. Maureen Harvey Kathleen Laverty Gallery July 1-5

ARTIFACTS FROM PAPUA, NEW GUINEA Collection of artifacts. Drop in for coffee. Vik Gallery, The Works July 1

WOOD & METAL 'MANO' JEWELRY EXHIBITION/SALE Fascinating jewelry. Marion Elder Alberta Craft Council Gallery, July 2-31.

GALLERY WALK Visit all the west-downtown galleries on 124th and 123rd. The Works And West End Gallery Assoc. Bus depart hourly from EAG, to 124th street gallery area and back, 10am-5pm, free. July 4-5

THE MOTIVATING FACTOR Work by visual arts instructors, city of St. Albert, Profiles Gallery July 3.

CELEBRATION OF WOMEN IN THE ARTS Life drawing. The Works. Manulife Place, July 3.

STILL LIFE / DRAPED STONE Montreal photographer Michael Flomen. Black and white photographs. Ring House Gallery, July 12 - August 23

EXHIBITION: TEA AND COFFEE PIAZZA Twelve tea and coffee sets designed by famous architects, Michael Graves, Aldo Rossi, Oscar Tusquets, Alessi Design Group, Edmonton Art Gallery July 15 - August 15

See July 11.

FILM

PRINCESS THEATRE King Of Hearts, 7pm; Men, 9:30pm.

CHILDREN

MAGICAL SUMMER Highlands library, Hingo bigo, 2pm; Southgate, film: Boy and the Snow Goose, Anansi the Spider, Amazing 2:15pm; Calder library, Build your own magical realm (bring shoebox) 2pm., Wed.

15, Wednesday

EVENTS

EVENING WALKS WITH A HORTICULTURALIST See July 8.

KLONDIKE DAYS PARADE Klondike Days, downtown.

SUMMERFEST STREET PERFORMERS See July 11.

FILM

PRINCESS THEATRE You Can't Cheat An Honest Man, 7pm; The Hustler, 8:45pm.

CHILDREN

SCRAPER CAPERS See July 8.

16, Thursday

EVENTS

SAFeway KLONDIKE BREAKFAST food & live entertainment, Centennial Library, 7am-9am, \$1.49.

CHILDREN

NATURE STUDY DAYCAMP I See July 9.

17, Friday

EVENTS

SAFeway KLONDIKE BREAKFAST See July 16.

MADE IN THAILAND SHOW '87 See July 16.

SUMMERFEST STREET PERFORMERS See July 11.

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE The Decline of the American empire, 7pm; Psycho, 9:30pm.

CHILDREN

MAGIC RIVER PUPPET THEATRE Capital City park programs, Kinsmen park, West Road picnic area, 1pm&3pm.

MAGICAL SUMMER Highlands library, film: Rapunzel, Rumpelstiltskin, 2pm.

CONCERTS

NEIL DIAMOND Northlands Coliseum, 7pm. tix: BASS.

18, Saturday

EVENTS

SAFeway KLONDIKE BREAKFAST See

July 16.

MADE IN THAILAND SHOW '87 See July 16.

SUMMERFEST STREET PERFORMERS See July 11.

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE The Dark Crystal, 1:30pm, adm \$1; A Streetcar Named Desire, 7pm; The Decline of the American Empire, 9:30pm.

THE SCREENING ROOM Corpse Grinders, 11pm&1am.

CHILDREN

SCRAPER CAPERS See July 8.

19, Sunday

EVENTS

SAFeway KLONDIKE BREAKFAST See July 16.

MADE IN THAILAND SHOW '87 See July 13.

SUMMERFEST STREET PERFORMERS See July 11.

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE The Court Jester, 7pm; Black Widow, 9:30pm.

CONCERTS

GEORGE STRAIT country singer George Strait with Ace in The Hole band. Northlands Coliseum, 7pm. tix: BASS.

20, Monday

EVENTS

SAFeway KLONDIKE BREAKFAST See July 16.

MADE IN THAILAND SHOW '87 See July 16.

NATURE STUDY DAYCAMP I See July 9.

FILM

PRINCESS THEATRE Duck Soup, 7pm; Gallipoli, 9:30pm.

CHILDREN

NATURE STUDY DAYCAMP I See July 9.

21, Tuesday

EVENTS

SAFeway KLONDIKE BREAKFAST See July 16.

GARDEN SAFARI See July 7.

MADE IN THAILAND SHOW '87 See July 16.

FILM

PRINCESS THEATRE My Fair Lady, 7pm only.

CHILDREN

MAGICAL SUMMER Highlands library, puppet theatre, film: Charlie Brown, 2pm; Southgate library, dragon kites crafts, 2:15pm; Calder library, build your own magical realm (must bring shoebox), 2pm

THE GREAT WEST SADDLERY SHOW Sculpture, drawing, painting, print-making and installation produced by 16 artists working in the Great West Saddlery Building. Great West Saddlery Building, July 1-11.

MEMORIES OF THE WEST Acrylic abstraction on canvas by Doug Jamha. The Paint Spot July 1-31

Where to find them

KATHLEEN LAVERTY GALLERY 12328-104av 488-3619 Tue-sat 10am-5pm, free. **VIK GALLERY** 10129-104st 425-0897 11am-6pm, free.

ALBERTA CRAFT COUNCIL GALLERY

509, 10136-100st. Noon-2pm, free.

PROFILES GALLERY 5 St. Anne st., St. Albert, 459-1697 7pm-10pm, free.

MANULIFE PLACE 101av&101st 11am-1pm, free.

RING HOUSE GALLERY 116st&Sask. Dr. (U OF A) 432-5834 Tue-Fri 11am-5pm, Sun 2pm-5pm, free.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq. (99st & 102ave.) 422-6223, free.

GREAT WEST SADDLERY BUILDING 10137-104st, 403-1492 11am-7pm, Fri 11am-9pm, free.

THE PAINT SPOT 10325-Whyte av. 432-0240

NATURE STUDY DAYCAMP I See July 9.

22, Wednesday

EVENTS

EVENING WALKS WITH A HORTICULTURALIST See July 8.

MADE IN THAILAND SHOW '87 See July 16.

FILM

PRINCESS THEATRE Never Give A Sucker An Even Break, 7pm; All The President's Men, 8:45pm.

CHILDREN

NATURE STUDY II teens, See July 8.

SCRAPER CAPERS See July 8.

SPACE SCIENCES CENTRE Star Wonders, 2pm.

23, Thursday

EVENTS

MADE IN THAILAND SHOW '87 See July 16.

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE And Now For Something Completely Different, 7pm; The Assault, 9pm.

CHILDREN

NATURE STUDY DAYCAMPS I See July 9.

MAGICAL SUMMER Calder library, Potluck Puppets, 2pm; Castle Downs library, film: Reluctant Dragon, Happy Birthday Moon, 2pm.

24, Friday

EVENTS

MADE IN THAILAND SHOW '87 See July 16.

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE Annie Hall, 7pm; Rebel Without A Cause, 9:15pm.

CHILDREN

MAGICAL SUMMER Highlands library, film: Fish from Japan, Moonbeam Princess, Anatole, 2pm.

25, Saturday

EVENTS

MADE IN THAILAND SHOW '87 See July 16.

NEBULOUS REBELS GARAGE SALE with mysterious breakfast deal, Multipurpose Rumpus Room, 9am 'til everybody goes away.

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE The Ghost And Mr. Chicken, \$1, 1:30pm.; 84 Charing Cross

Road, 7pm; Rebel Without a Cause, 9:15pm

THE SCREENING ROOM Mysteries of the Organism, 11pm&1am.

CHILDREN

SCRAPER CAPERS See July 8.

26, Sunday

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE Amadeus, 6:30pm; Charing Cross Road, 9:30pm.

CONCERT

CAFE THEATRE IN THE PARK See July 5.

CHILDREN

MAGIC RIVER PUPPET THEATRE Capital City park programs, Rundle Family centre, Gazebo, 1pm&3pm.

27, Monday

EVENTS

NATURE STUDY DAYCAMPS I See July 9.

FILM

PRINCESS THEATRE A Night at the Opera, 7pm; 19th Tournée of Animation, 9pm.

28, Tuesday

FILM

PRINCESS THEATRE The Getting of Wisdom, 7pm; Blowup, 9:30pm.

CHILDREN

MAGICAL SUMMER Londonderry library, singing & storytelling, 2pm; Southgate library, film: Corduroy, Napping House, Wizard, 2:15pm; Calder library, build your own magical realm (must bring shoebox), 2pm.

NATURE STUDY DAYCAMPS I See July 9.

29, Wednesday

EVENTS

EVENING WALKS WITH A HORTICULTURALIST See July 8.

FILM

PRINCESS THEATRE My Little Chickadee, 7pm; The Name of the Rose, 9pm.

CHILDREN

SCRAPER CAPERS See July 8.

CONCERTS

MUSIC FOR A SUMMER EVENING violin & harp Unitarian Church, 8pm, \$5.

30, Thursday

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE Little Shop Of Horrors, 7pm; Something Wild, 9pm.

CHILDREN

NATURE STUDY DAYCAMPS I See July 9.

MAGICAL SUMMER Castle Downs library, film: Last of the Red Hot Dragons, Puppy Who Wanted a Boy, 2pm.

DANCE

DEJA VU Martha Graham style modern dance, Kaasa Theatre, 8pm, \$5.

NIGHT SPOTS

AMBASSADOR 10041-106st, no cover, Beggar's Row r&b, July 9-11; Slippin Lizards r&b, July 16-18, rest tba.

ANDANTE 8230-103st, cover \$3, tba on out-of-town acts. Rusty Reed Sunday blues brunch, July 5; Group Therapy blues fusion from Victoria, July 6-8; Rusty Reed r&b, July 9-11; Slippin Lizards r&b, Sunday blues brunch, July 12-13; Big Screen electro-rock, July 14-15; Out of the Blue r&b, July 16-18; Rusty Reed Sunday blues brunch, July 19; Eddie Patterson cosmic jungle funk, July 20-21; Grace Under Pressure July 22-25; Rusty Reed Sunday blues brunch, July 26; Tom Russell from Brooklyn, July 27-28; Eddie Patterson cosmic jungle funk, July 30-31.

BELLA FESTA ITALIAN CAFE 10309-81av, no cover, Don Hapner classical guitar every Fri&Sat.

THE BOILER LOUNGE 10220-103st, no cover, Gaye Delorme and Rusty Reed, July 2-4; Eddie Patterson July 6-8; Out of the Blue July 9-11; Famous Blue Raincoats July 13-18; Neo A-4 July 20-25; tba July 27-31.

CITY MEDIA CLUB 8906 99st, cover varies. Psychadelic Music Nite in honour of the 20th anniversary of the summer of love, July 3; The Dealers July 10-11; Lionel Ruffit July 17-18; Aces r&b, July 24-25.

COMMERCIAL 10329 Whyte av, no cover, July 6-11; July 13-18 Major Shuffle, July 20-25 Johnny and the House Rockers, July 27-31 The Aces.

COOK COUNTY SALOON 8010 103st, COVER UP TO \$5. The Martine Sisters July 1-4; Joe Alward July 6-11; East Coast Rider July 15-18; Larry Gustafson July 20-25; Dark Horse July 27-31.

GOLDEN GARTER Northlands fairgrounds, \$5 adm during K-days. Klondike Cabaret kickline & barbershop, alternating hourly, July 16-25.

MULTI-PURPOSE RUMPUS ROOM 9523 Jasper av, July 10, Angus Crook and guests, July 11, 18, 25, Distorted Film Fest see Daily listings.

PIAZZA ITALIA 10816 95st, cover \$3. Change of Heart, Rhythm Mission, Django Beats July 3; The Neats, Ted Clark Five July 10; UIC, Ted Clark Five July 17.

THE RITZ DINER 15135 Story Plain rd, no covers. Where's the River every Fri open stage every Thurs; Sets tba.

SIDETRACK CAFE 10333-112st, cover to \$5.

31, Friday

FILM

SPACE SCIENCES CENTRE See July 2.

PRINCESS THEATRE Purple Rose Of Cairo, Hannah & Her Sisters dbl bill, 7pm.

CHILDREN

MAGICAL SUMMER Calder library, stories & sing-along, 2pm; Highlands library, film: Billy Breaks the Chain, Tale of King Midas, 2pm.

Group Therapy, July 1-4; The Toasters r&b, July 7-11; The Lincolns r&b, July 14-15, adv. tickets \$8; Penguins on Broadway 10-pc r&b band, July 16-18; The Lant Brothers 8-pc r&b band, July 21-25; Charlie Don't Surf rockabilly, July 28-29; Ska-Boom 8-pc ska band, July 30-31.

SILVER SLIPPER Northlands fairgrounds, \$5 adm during K-days. Klondike Casino July 16-25.

STUDIO 82 9635 Whyte Ave, cover tba. Donnovan with guests, July 12.

YARDBIRD SUITE 103st&86av \$8 members, \$11 guests. Nexus Modern jazz from Sweden, July 1. Yardbird Suite All-Stars & Lew Tabackin Edmonton's top jazz musicians with saxophonist and flautist Lew Tabackin, July 2-5. Quest Dave Liebman (sax and flute) & Richie Beirach (piano) perform with Billy Hart and Ron McClure July 27 \$9 members, \$12 guests.

Classifieds

ANNUAL SUMMER SALE at Weinlos Books 10022-103 St. Friday, July 24 - Saturday, Aug. 1

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STOLEN from Alberta Dance Theatre's dressing room in Convention Centre, May 29 during opening performance of Canada Music Festival-Hitachi tape player and sequenced costume headress. Reward. 426-1387

MUSEUMS

WOLVES: MYTH AND REALITY An exhibit that looks at wolves, their habitats and their relationships with people. Features a howling booth in which you can experience the calls of wolves in the wild. Provincial Museum Of Alberta July 1 - Sept 1 12845-102 Ave. 10am-6pm, free.

Where to find them

MODEL & TOY MUSEUM 8603-104 st, Wed-Fri 6pm-9pm, Sat 10am-6pm, Sunday, 1pm-6pm, free.

MUSEE HERITAGE MUSEUM 5 St. Anne st, St. Albert, 459-1528. Mon-Fri 9:30am-8pm; weekends 10am-5pm, free.

PROVINCIAL MUSEUM OF ALBERTA 12845-102ave. 427-1730, 10am-8pm, free.

OLD STRATHCONA MODEL AND TOY MUSEUM Featuring models and sculptures made entirely of paper and card. Displaying castles, buildings, planes, trains, boats, people, etc. July 1 - August 31

ADVENTURE IN SERVICE: 75 YRS OF NAVAL SERVICE A survey of the history of the Naval Service of Canada in May 1910 to the present day. From the B.C. Provincial Museum, Musee Heritage Museum July 1-31

ART OF THE NEEDLE Each item in this exhibit of Alberta needlework from moose-hair trinket box to richly embroidered tea gown, demonstrates imaginative use of materials and outstanding workmanship. Provincial Museum Of Alberta July 1 - October 31.

KIDS' STUFF

DAY IN THE PARK A family festival of puppetry, clowns, jugglers, and face painting at the Smelter House Visual Arts Centre, 61 Broadmoor Blvd., Sherwood Park. July 5, 1:30-4:30pm. Info: 467-2211

CARNIVAL CARAVAN A day camp for children aged 9-13 with instruction in puppetry, clowning, pottery, drawing, mask-making, and juggling. A blend of the visual and performing arts with a circus twist. Also canoeing and kayaking. Each camp lasts Mon-Thurs, 9am-4pm, each week in July. Cost is \$65. Info: 428-7901

FRENCH THEATRE CAMP French education for children 8-12 using theatre. The program will run July 27-Aug 7 and is sponsored by Boite a Popcos Theatre and Faculte Saint-Jean. Info: 469-7193

UKRAINIAN DAY CAMP A one-week day camp for children 6-12 in both Ukrainian and English. Camps begin July 6. Fee is \$25/child; may be reduced for more than one child. Info: 426-4329

SAILING COLLEGE A wide variety of sailing courses for the whole family, lasting from weekends to two weeks. Courses taught at Lake Wabamun, 80km west on Hwy 16. Info: 434-5670

RIVER VALLEY OUDOOR CENTRE Many different programs beginning July 6: River Valley Pioneers a week-long day camp, ages 6-9, teaching pioneer skills; Junior Rangers week-long day camp, ages 10-12; teaching wilderness skills; a wide variety of family programs from camp-outs to gold-panning. Info: 428-3033.

So far, so good. So far.

On the edge with *Edges*

by DON TREMBATH

"I WANT IT TO BECOME A magazine that is not afraid to say anything," says co-founder and editor Andrew Thompson of *Edges*, Edmonton's newest literary magazine. And as long as financial support holds out, it will be. But if new financial assistance isn't soon found, *Edges* may fall over the edge.

Currently, the financial burden lies solely upon the wallets of Thompson and his partner, Steve Edwards. The two friends and fellow poets first planned to form a literary magazine a couple of years ago. The first copy of *Edges* finally hit the stands last November. Two issues have followed it, and Edwards and Thompson have been working hard to keep the magazine afloat.

According to Ken McVey of Alberta Culture Literary Arts Branch, the first two years are the hardest on a new magazine because unless "a secret angel" exists that can afford to support it, money can be very hard to come by. "Most magazines are under-capitalized," explains McVey. He adds that new magazines must have at least "two years of guaranteed support to survive."

Edges has had several forerunners. *Interface*, a general culture magazine, did quite well until it tried to expand its circulation into areas outside the city. *Prime Cuts*, a poetry magazine, lasted barely a year. Both magazines folded because of financial problems.

But some magazines have survived. McVey says that *The Edmonton Bulletin* and *Dandelion*, a Calgary-based literary magazine, are two very successful publications in the performing and literary arts.



Thompson & Edwards: editors on the edge

Thompson and Edwards want *Edges* to succeed, but they may have trouble. Edwards agrees with McVey's two-year support estimate and admits that without help in the form of grants or advertising, the magazine may fold. However, he is optimistic that the Foundation for the Literary Arts will award them a grant to keep *Edges* alive.

Perhaps their optimism is rooted in the quality of the magazine. The quality of stories and poetry from reputable writers such as Sid Marty, John Ditsky, and John Cserny is very high, and the freedom that Thompson offers allows

writers to choose any topic or style. "One of the reasons we are called *Edges* is because there are no limits," says Thompson. "We wanted, above all, to be on the cutting edge." He welcomes any work, however bizarre, and even encourages stories and poems in languages other than English, as long as the typesetting is not drastically different from English.

The only restriction applies to stories; they must be under twenty-five hundred words. Other than that, "If the stuff is good, I will publish anybody." In fact, Thompson and Edwards decided to

create *Edges* in order to give young or old aspiring writers and poets the opportunity to have their work published.

They also organise readings by writers and poets whose work they have published. The readings serve the dual purposes of promoting both the writers and the magazine. They are held semi-monthly at The Marc Bistro and Gallery. The readings are sponsored by *Edges Publishing*, the publisher of *Edges* and another of Thompson and Edwards' projects. So far, attendance at the readings has been good. More are scheduled throughout July and August. Both founders are pleased with the early success of the magazine. "The first issue sold fantastically well," says Thompson, the second tapered off in sales, but the third has rebounded to approach the high number of copies of the first.

However, Thompson and Edwards both realize that if their bid for a grant fails, they will face serious financial problems. If the application is denied, Edwards plans to modify their bid and try again. Thompson says *Edges* may have to solicit advertising. They don't look forward to carrying out such plans and of course they may not have to; but neither intends to pack up and move on to something else.


They have already spent plenty of time, effort, and money. A talented array of writers, poets, and artists have submitted their work free of charge. The dedication necessary to make the magazine a success is clearly present. Now all *Edges* needs is a steady source of money to keep it from edging over the brink.

Bookstores in which the magazine can be found are Greenwood's, Aspen, Brownings, Weinlos, Abacus and Volume Two.

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Funding the fun...

...but not the basics

by BOB WEBER

A RECENT SHIFT IN ARTS funding is having a major effect on the way arts groups operate. It may turn them, for better or for worse, into event factories. It's already created a whole new set of problems for arts administrators.

Once, an arts organisation could simply apply for grants on the basis of its past performance. If its applications were successful, it could decide how the money was to be spent. It could also be reasonably sure of next year's grant.

These grants, called operating grants, still exist. But funding is becoming increasingly project-oriented. Project grants are tied tightly to specific goals. Money tagged for one purpose can't serve another, no matter how pressing the need. Project grants are made for one time only. And they are a growing slice of the funding pie.

The Alberta Foundation for the Performing Arts, for example, funds only projects. Incorporated in 1979, the foundation is now an important source of funds. Its grants budget has increased from \$155,000 in 1980 to \$7.5 million in 1986.

Corporate support, nearly always project-oriented, is also increasing. The Bovey report on funding the arts expects business support of the arts to quadruple, from \$15 million in 1985 to \$60 million by the year 2000.

In addition, arts organisations lean heavily on employment creation programs like the Summer Temporary Employment Program and Priority Employment Program for staff. Both programs are designed for short-term

projects — PEP lasts six months, STEP lasts eight.

Meanwhile, operating grants have been frozen. Alberta Culture's operating grant budget, at \$3.2 million, hasn't changed appreciably since 1982. The municipally-administered CRC grant program has actually declined, from \$5.6 million in 1986 to \$4.5 million in 1987.

Increased project funding has created some new problems for arts administrators.

When this year's sponsor may say 'no thanks' the next, a group's budget may fluctuate wildly from year to year. "There's nothing guaranteed," says Maureen Fijal, director of Latitude 53 Gallery. "We can't do long-range planning." And when the pressure's on to produce project after project, "planning and development get stuffed in the background," says Catalyst Theatre's administrative director Denise Roy.

Staffing also becomes harder. Staff hired for a specific production or on an employment creation project are often around just long enough to become properly trained and productive before their time's up. For Susan Abells Fridman, co-artistic director of The Works, a stable, year-round staff is vital to a smooth operation. "We need to maintain a group that can manage the festival through the year, not just at festival time."

The Works found generous support for their individual projects, but little for the festival itself. Says Fridman: "The most dangerous position is when you get funding for bits and pieces, but not for the basic operation."

But Allan Sheppard, former director of the Arts Administration Resource Centre, now a freelance arts commentator, says project funding can work. "If an organisation runs on project funding, it has to run like a contracting firm. A project must have a certain amount of overhead" — the telephone, stationery, training and managing staff, and planning time. In short, says Sheppard, "A project budget must have the equivalent of a contractor's profit."

He lists three project funding traps that arts organisations often fall into: ignoring management costs, ignoring overhead and planning costs, and applying for project funding simply because it exists, whether or not it fits the organisation's overall plan. "These are common administrative weaknesses everywhere in the arts."

Of the three, the lack of planning time is the worst. "If you think in the short-term, you'll live in the short-term."

Catalyst Theatre is one arts organisation that does operate like a contracting firm. "We have to build salaries and operating costs into the project," says Denise Roy. "Raising money for projects subsidizes our overhead." Catalyst covers about two-thirds of its operations budget from project grants.

Susan Fridman and the Phoenix Theatre's Brenda O'Donnell say their organisations have been less fortunate. Most project funding, says O'Donnell, only provides a portion of the amount needed. Presented with a total budget, most funders will just pick the parts they wish to support. "You try to build operating costs into a budget," says

Fridman, "unfortunately grantors rarely go for the whole budget."

The contracting firm model has worked well for Catalyst. But Denise Roy points out that while it may be good business, it's not always good art. If a show has no sponsor, no matter how worthwhile it is, it just doesn't get done. In one case, Catalyst tried for two years to find a sponsor for a script about unemployment. It never did reach the stage.

Susan Fridman has had similar experiences. "There are certain projects you can sell, others you can't," she says. High profile proposals are the easiest to sell. Programs that directly affect artists, instead of the public, are harder.

For that reason, one project is missing from this year's Works — an artist's interdisciplinary workshop called Collaborations in Clay. Artists still rave about last year's workshop. But this year, no sponsor came forward to support it.

Other behind-the-scenes activity goes begging, too. One example is staff development. "We need the money to develop and upgrade staff skills," says Brenda O'Donnell, "but nine times out of ten, the project funder is not interested in the organisation's operation."

Despite the problems with project-oriented funding, it's probably here to stay. "There is a certain amount of activity that should be funded by straight grants," says Allan Sheppard, "but it is not an infinite capacity." That means that organisations that wish to expand will have to do it by selling projects to governments and corporations.

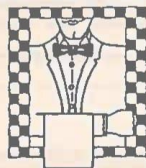
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Who gets what

Arts policy for Edmonton & the acid test

by ALLAN SHEPPARD

(This is the last in a series of articles dealing with municipal cultural policy contributed by free-lance writer and broadcaster, Allan Sheppard.)

THIS ARTS POLICY FUNCTIONS within the scope of Edmonton's Cultural Policy and is carried out by the Cultural Development Board for City Council.

Only organisations having nonprofit status may receive direct or indirect funding support. However, applicants without such status may be supported by means other than funding.

The Board will accept applications for support of organisations and individuals in the performing, visual, film and literary arts and in interdisciplinary projects.

The Board may also spend up to 5% of its budget to support arts service organisations, provided they contribute to the effective, efficient operation of arts organisations and to economical access for the public.

Within each discipline, the Board will develop support programs for educational, recreational, professional and festival activity. Eligible organisations may qualify for support in any or all of the classifications within their discipline.

Educational activities will be eligible for up to 5% of available funding. Only informal, non-institutional educational programs in arts disciplines as provided by cultural organisations are eligible.

Formal, institutional programs in schools, colleges, and universities are not eligible; however, their activities may qualify for unfunded support programs including sponsorships, marketing and promotion, competitions, and awards.

Recreational activities will be eligible for up to 10% of available funding. Only

amateur programs from separate organisations dedicated to specific disciplines or by special units within larger cultural or social organisations are eligible.

Organisations eligible for funding from the Department of Parks and Recreation are not eligible here, but they will be represented on the Board and eligible for unfunded support.

Festival activities must receive between 35% and 40% of available money. The Board will determine which events or parts of events qualify as arts festivals; educational and recreational programs may be included.

Professional activities must receive between 50% and 60% of available money. Professional status means that a majority of the participants earn their livelihoods from an activity. This policy also presumes that professional activity is done primarily for the benefit of audiences drawn from the public rather than for the benefit of the creators or performers themselves.

Therefore, the Cultural Development Board will not fund professional activities that cannot demonstrate community acceptance, and will support instead amateur activities that can.

The Board will assess applications for funding or applications for other forms of support according to the following criteria: public demand for the applicant's programs as established by attendance figures; and public support of the applicant as demonstrated by the number of dues-paying members, the amount of money, goods or services donated to the organisation, and the number of volunteer hours donated to the organisation.

To receive funding, organisations must provide auditable data verifying these criteria of community acceptance. However, the Cultural Development Board will set aside 5% of its budget for new organisations or programs and for experimental programming which explore new art forms and forums.

Along with community acceptance data, other factors may be considered, such as economic and employment impact. The board may ask does the applicant or program benefit other community organisations and activities, artistic and otherwise? Does the applicant fulfill a leadership role in the community? Does the applicant earn regional, national or international recognition for the community? Does the applicant serve the needs of youth, seniors, minority and disadvantaged groups?

Is the applicant recognised by peers within and outside the community to have artistic merit and to give good artistic value? Is the applicant well managed? Is the applicant consistently in debt? If currently in debt, does he or she have a workable plan to get out?

Council recognises this process will favour large and well-established applicants over small or new ones. Therefore, the Cultural Development Board will apply an acid-test needs assessment before awarding direct or indirect support.

Acid Test: Is the proposed activity desirable and potentially effective? If so, can the activity proceed without all or part of the funding requested? Are other funding sources available? Can the city help find other sources?

If the answer to all questions is "Yes", the Cultural Development Board must refuse or reduce funding appropriately. If the answer is "Yes" to the first question but "No" to any or all of the next three, then the board must grant appropriate funding within the limits of its budget.

Applicants unhappy with the Board's decision may appeal. The Board will set the terms of appeal.

So there you have it. Will it work? At least as a starting point for rational discussion? Or would you rather talk about Alberta Culture and Multiculturalism for a while? Next month... same place... same problems?



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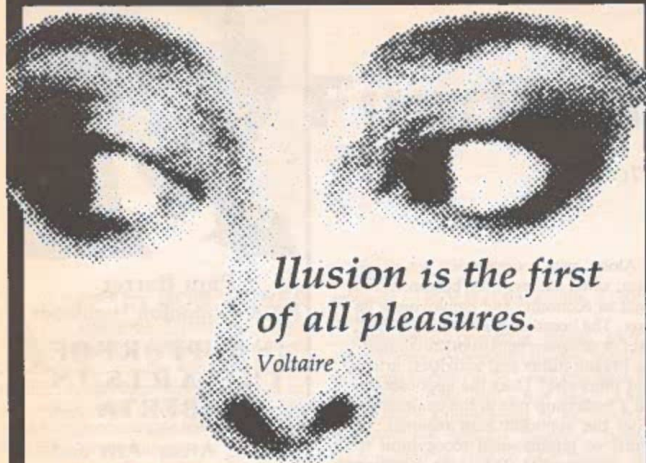
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Influences for July

By RAB WILKIE

CANCER (June 20 — July 24)



Image: "A square, with one side brightly lit."
Theme: Desire for stability. One-sidedness. The brighter side.
Comment: Try this: visualise the square and note which side top, bottom, right, or left. Then

seems brighter discover what you need to succeed in the next month by reading backwards the answer that corresponds to your brighter side. Top: Diehs lanosrep ro. murd. pam a. Bottom: Dor yddur ro. gnos-evol. erif a. Right: Rehtael elgae ro. prah. drows a. Left: Alkerbm uib ro. nroh. puc a.
Key Date: July 22.

LEO (July 22 — Aug 24)



Image: "A middle-aged woman, with long windblown hair, and wearing a loose youthful garment."
Theme: Independence. Freedom. Rebellion.

Comment: It's never too late to discomform. Perhaps you've been concerned too long about work and fitting in with a tight quick group. Time to throw cares to the wind. If just for a weekend. When you return, let thoughts take their own shape; wear them lightly.
Key Date: July 25.

VIRGO (Aug 22 — Sept 24)



Image: "A very old man facing a vast dark space to the northeast."
Theme: Wisdom. Concentration. Truth.

Comment: No matter how much you travel, talk, or go round the bend, there's always a motionless, wordless, sanity waiting for you in a dark ally.
Key Date: June 30 and July 27.

LIBRA (Sept 22 — Oct 25)



Image: "Through bankruptcy, society gives to an overburdened individual the chance to begin again."
Theme: Release from pressures. Liberation from the past. New

tasks.
Comment: Really, there may be absolutely no financial problems this month, though you might like a shoulder massage. Instead of carrying the world, you could try playing soccer with it. Don't play goalie.
Key Date: July 3.

SCORPIO (Oct 22 — Nov 23)



Image: "A woman belonging to the Empire Club."
Theme: Tradition and heritage. Glorifying the past. Conservatism.

Comment: Naturally you're a bold empiricist. You don't bolster your position by selectively choosing comfortable facts, but set out to discover where they yield to fictions — stranger truths in disguise? Long lost colonists, perhaps, acculturated to anarchy.
Key Date: July 5.

SAGITTARIUS (Nov 21 — Dec 23)



Image: "A lost opportunity is regained through imagination."
Theme: Revision of attitudes. Inner reevaluation. Undaunted faith.

Comment: If you've missed the mark, don't shoot again until you can see the target with your eyes shut. When you can do this, you've already got the bull's eye.
Key Date: July 7.

CAPRICORN (Dec 21 — Jan 22)



Image: "Sea gulls expecting food fly around the ship."
Theme: Scavenging. Spirals and circles. Hand-outs.

Comment: Are you suffering from existentialist hunger? dizzy spells? a head full of sky on a hundred feet of air? Then it may be time for a meal. Grab what you can; the competition is fierce. You may want to learn how to cook for yourself.
Key Date: July 9.

AQUARIUS (Jan 19 — Feb 20)



Image: "A bluebird perched on a cottage gate."
Theme: Good fortune. Happiness. Social integration.

Comment: Obviously you don't need advice this month. How about giving some? Write me a letter.
Key Date: July 11.

PISCES (Feb 18 — March 22)



Image: "A large audience confronts the performer who disappointed its expectations."
Theme: Mature preparation. Self-criticism. Responsibility.

Comment: Unfortunately the days of vaudeville and tomatoes are past. You'll have to raid a garden for your next meal. Sorry, just kidding. You're probably sitting in the back row and couldn't throw that far anyway. Seriously though, for a critic like yourself, half way to the exit, this event will make great copy.
Key Date: July 13.

ARIES (March 20 — April 21)



Image: "A conservative, old-fashioned lady is confronted by a 'punker' girl."
Theme: Relativity of social values. Bitterness. Cultural crises.

Comment: A potential conflict this month involves two aspects of your feminine or feeling nature. If you identify with one, the other could turn up reflected in another person. If you don't recognize either as parts of yourself, both may appear as other people. If you can see both these women within, the encounter may be entirely an inner process. In any case the problem is solved by communication and understanding.
Key Date: July 15.

TAURUS (April 19 — May 22)



Image: "A man studying a circular diagram, with help from a very old book."
Theme: Integrity. Wholeness. Overcoming conflicting forces.

Comment: You may be concerned in some way with the application of the intellect, your own or someone else's, to a particular problem or pursuit. The focus is on ordering things to overcome conflict by balancing tensions and incorporating all views into a holistic dynamic. Even a static plan on paper will dance before your eyes.
Key Date: July 18.

GEMINI (May 20 — June 23)



Image: "A small naked girl bends over a pond while trying to catch a fish."
Theme: Innocent quest. Elusive goals. Spontaneity.

Comment: Fling off your clothes and romp in the meadow, or submerge yourself and swim as a fish. Actually, the image this month may have nothing at all to do with you personally, but symbolizes the whole to-do over Canadian sovereignty of the Arctic — nuclear submarines and monitoring devices. The answer, I think, is "guddling". We must learn how to sneak up on a sub and tuck it into a trance by stroking its belly, then whip it out of the water onto shore before the captain knows what's happening. An old salmon poucher's trick.
Key Date: July 20.

GRAPHICS: PETER MCCLURE
TEXT: ASTROCYCLICS,
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